



Canada
Special Report Begins On Page 10

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NEWSPAPER

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HOT SPOTS



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Madonna prepares to perform more of her classic material during the upcoming re-Invention tour.



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Aerosmith returns to its original sound with the release of blues covers set "Honkin' on Bobo."



55 Borderline Influence
Canadian acts such as Fefe Dobson seem to gain more radio airplay at home after chart success in America.

How Phat This Cat?

\$20M Phat Fashions Windfall Puts Cohen, TVT Back In Court

BY BRIAN GARRITY

NEW YORK—When hip-hop impresario Russell Simmons sold his fashion line recently, Lyor Cohen reportedly picked up more than \$20 million for his stake in the deal.

The only problem is, he valued his 16% share in Simmons' Phat Fashions at \$5.5 million in a personal financial statement filed in his contentious legal war with TVT Records.

As a result, TVT lawyers have stormed back into court, demanding sanc-

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Indecency Bill Faces Hurdles

Despite Senate Support, Measure Could Stall

BY BILL HOLLAND

WASHINGTON, D.C.—Key Senate lawmakers say they intend to vote for a bill that would sock broadcast outlets with whopping fines for indecency, according to an informal *Billboard* poll.

But some Hill staffers say privately that because the House version of the bill is laden with amendments, it may not get to the Senate floor for weeks.

And, if problems persist, it may not get there until fall, or perhaps not at all, they say.

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Sound, Fury, Fun

SXSW Raises Curtain For Rock Star Wannabes

BY CHRIS MORRIS

AUSTIN—Performers at the nation's biggest gathering of bands here always face Vegas-style odds.

Yet acts ranging from major-label properties to unsigned regional groups—more than 1,200 in all this year—flooded the South by Southwest Music Conference (SXSW), hunting a break.

"Sure, it's a crashshoot," says Peter Jespersen, head of A&R for New West Records in Los Angeles. "But it's less of a crashshoot than staying home."

This year's conference, which ran March 17-21, hosted an average

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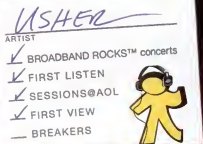
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In the music & entertainment business, access to the right information can be the difference between success and failure. Getting that information used to be difficult.

The screenshot shows the Billboard.Biz website with a top navigation bar containing links like 'Home', 'Subscribe', 'Login', and 'Search'. Below this are tabs for 'Music', 'Business & Finance', 'Digital', 'Legal & Management', 'Touring & Venues', 'DVD/Video', 'Retailing & Marketing', and 'Global'. The main content area features a 'Today's Top Stories' section with a headline 'Dido Reclaims Eurochart Peak' and a photo of Dido. Other sections include 'Latest Breaking Headlines', 'Charts', 'Albums', 'New Releases', 'Tour Dates', 'DVD/Video', 'Retailing & Marketing', and 'Global'. A sidebar on the right contains a 'Welcome to Billboard.Biz' message and a 'Click here to subscribe' link.



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Upfront

TOP OF THE NEWS



MADONNA: TOUR WILL FOCUS ON CLASSIC MATERIAL

Tour Is Madonna's Latest Re-Invention

BY RAY WADDELL

Producers of Madonna's upcoming tour believe that a focus on her classic material, even if it is "re-invented," should be worth the \$300 top-end ticket price to her fans.

The re-Invention tour will primarily consist of North American arena stops. An international leg includes 12 dates in Europe—a concert at Slane Castle in Dublin is one of them—and shows in Tel Aviv, Israel.

The trek begins May 24 at the Forum in Inglewood, Calif. There will be no supporting acts, and the set list will tilt toward a career retrospective, according to Arthur Fogel. He is touring division president for worldwide pro-

ducer Clear Channel Entertainment and is overseeing the tour.

The ticket price puts Madonna in the upper tier of touring artists, a status her handlers believe she has earned.

"I am not expecting sticker shock—Madonna is one of the few artists who gives a performance worthy of every cent spent," says her manager, Caresse Henry. "I am basing ticket prices on the going rate and knowing the show she is preparing to give."

Fogel adds, "Madonna is a unique and major-league act that, whenever she works, it's a true event, and I don't see it being any different this time."

(Continued on page 73)

Europe Goes Digital

UMI Leads Way As Majors Eye Web Sales

BY JULIANA KORANTENG

LONDON—Although their commitment varies, the major labels are gearing up for big-time digital retailing to arrive in Europe this year.

To date, legitimate repertoire has been scarce for the many retailers that have launched European digital music sites.

But that was before Apple's iTunes Music Store, Napster and Sony Connect announced their intentions to enter the market.

"Europe is going to be moving very quickly this year, with a large number of retailers jumping on this game," declares Phil Wiser, New York-based Sony Music Entertainment chief technology officer.

Billboard estimates that the five majors have digitized and cleared rights to more than half a million tracks for Europe. That number is growing by the week.

This figure does not include material available

from independent labels, which amounts to another 100,000-150,000 tracks, according to industry estimates.

Of course, labels are not the only interested parties. Individual retailers also must get blanket publishing clearance through the authors' societies in each market.

On the label front, Universal Music International has moved to the front of the digital-supply line. UMI recently announced it had digitized its entire active European catalog of about 300,000 songs from nearly 27,000 albums (*billboard.biz*, March 3).

"Not only are we the first to have digitized all this and made it available, we can deliver it accurately and directly to any retail partner," says Barney Wragg, the London-based VP of UMI's eLabz unit. "We've also developed the royalty-management system for every single CD we currently sell to retail."

UMI's digitized catalog features North American repertoire that is sold in Europe as well as

(Continued on page 89)



WRAGG: UMI AHEAD OF THE CURVE

Microsoft Previews Music Service

BY MELINDA NEWMAN

AUSTIN—Indie-label executives who caught a sneak peek of Microsoft's music download service here March 18 at the South by Southwest Music Conference give it high marks.

The software giant's offering, the MSN Music Service, is not slated to launch until the fall, at the earliest. It will compete with already up-and-running services including Apple Computer's iTunes Music Store and Roxio's Napster (*billboard.biz*, March 18).

(Continued on page 88)



ROXIO'S YUSUF MEHDI DEMONSTRATES THE MUSIC SERVICE AT SXSW



WEISS: ZOMBA PROMOTION

New BMG Ushered In

BY ED CHRISTMAN

In one of life's ironies, the same week that Arista achieved its biggest sales debut, the RCA Music Group and the Zomba Label Group was divvying up its artists and staff. This comes as BMG restructures North American operations.

Usher's "Confessions," which hit stores March 23, was on its way to scanning some 850,000 to 900,000 units in the week ending March 28.

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BANDA EL RECODO: 'THE MOTHER OF ALL BANDS' CELEBRATES 65 YEARS

El Recodo, Soraya Honored

Billboard Plans Tribute At Latin Music Awards

BY LEILA COBO

MIAMI—Veteran act Banda El Recodo and soulful singer/songwriter Soraya will receive the Hall of Fame and Spirit of Hope Awards, respectively, at this year's Billboard Latin Music Awards.

El Recodo and Soraya will receive their honors at the 15th-anniversary edition of the awards show, taking place April 29 at the Miami Arena.

Banda El Recodo, a living institution known as "the Mother of All Bands," will receive the Hall of Fame Award in recognition of its 65 years of existence and its successful bid to take Mexico's "banda" music to virtually every corner of the world.

An artful blend of contemporary edge and attitude with finely honed musical and artistic skills, El Recodo is almost single-handedly responsible for



SORAYA: EXTRAMUSICAL EFFORTS

popularizing and exporting the uniquely Mexican music genre.

"We are Cruz Lizárraga's band, because we've always maintained ourselves the way we are now," says Alfonso Lizárraga, explaining the enduring legacy of the group's father founded nearly seven decades ago.

But, he adds, "we're always in the process of renovation. We want to leave a footprint in Mexico's musical history."

Soraya will receive the Spirit of Hope Award for her tireless work to raise awareness for the fight against breast cancer in the Hispanic community.

Soraya is a breast cancer survivor and a spokesperson for livingwith.org and Yoplat's "Si Se Puede" program, among others. She has also teamed

(Continued on page 73)

MTV, VPL Back In Talks

BY EMMANUEL LEGRAND

LONDON—MTV Networks Europe (MTNE) and U.K. indie labels are attempting to secure an 11th hour deal to keep videos from such acts as the Strokes, Travis and the White Stripes on the air.

Viacom-owned MTNE and Video Performance Ltd. (VPL), which licenses the use of videos on behalf of its U.K. independent label members, have decided to go back to the negotiating table.

The dispute centers on the level of royalties that MTNE expects to pay indie labels for the use of their videos on the network's various European feeds. MTNE has offered VPL and indie labels an annual payment of £840,000 (\$1.5 million) (Billboard, Feb. 21).

March 24 marked a turning point in the conflict. In the morning, through their U.K. and European representative bodies, the Assn. of Independent Music (AIM) and Impala, respectively, more than 280 indie labels from across Europe sent an open letter to MTNE. President Brent Hansen.

In the letter, the labels protest the

"totally unacceptable" terms offered by MTV. "Independent artists and record companies object to the high-handed way in which MTV is trying to reduce its costs," the letter read. "If MTV loves music and artists, this is no way to treat them."



HANSEN: 'NOT JUST ABOUT THE MONEY'

Under the previous agreement, MTNE had paid VPL a yearly sum of £1.9 million (\$3.5 million). VPL rejected MTNE's new proposal.

MTNE has set a deadline of March 31 for VPL and all U.K. indies to reach an agreement. MTV said that after that date, it would cease broadcasting non-

licensed repertoire unless it makes direct deals with independent labels. Some labels have called that approach a prospective "cherry-picking" exercise.

Several labels, including Beggars Group and Ministry of Sound, two of the United Kingdom's biggest independent companies, have served MTNE with "take down notices," preventing the music network from airing their repertoire after March 31.

MTNE'S REPLY

In the afternoon of March 24, Hansen replied to the indies with his own open letter. He wrote that "in the interests of supporting the issues that the indies have raised and in a genuine effort to reach a resolution we have decided to return to the negotiating table with the VPL."

Hansen maintains, "We still fundamentally believe that collective licensing does not serve the best interests of independent labels as they relate to MTV. Direct deals offer many significant benefits, and we remain convinced at the strength of our case."

He concluded, "This is just about

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A LOOK AHEAD

Usher's 'Confessions' No Disgrace

BY GEOFF MAYFIELD

LOS ANGELES—While hip-hop often sets the pace for album sales, a career-big week for Usher will put the spotlight on R&B when next issue's album charts are unveiled.

Aside from scoring his first No. 1 on The Billboard 200 and a career-best Nielsen SoundScan week, Usher's "Confessions" (Arista) will likely ring the largest opening week by an R&B vocal album.

Based on first-day sales culled from retailers, the label estimates that Usher will open in the range of 850,000-900,000 copies.

R. Kelly's 2000 album "12-2.com" (Jive) holds the record for the best SoundScan start by a male R&B singer, with 543,000. The best opener by any R&B vocal act in that era was 663,000 for the 2001 Destiny's Child set "Survivor" (Columbia).

Usher did not arrive alone. The

March 23 slate also brought "Now! 15" to stores. With hits by No Doubt, Britney Spears, Ludacris and more, the set should begin at around 350,000 copies.

Three other albums are anticipated to surpass 100,000. Carl Thomas' "Let's Talk About It" (Bad Boy/Universal) is on track for 150,000, while N.E.R.D.'s "Fly or Die" (Virgin) aims for 115,000-125,000. In both cases, those numbers would handsomely beat the starts of each act's debut set.

A hits album from Guns N' Roses (Geffen/Interscope) will also enter the top 10. Chart watchers estimate Guns' start to be in the same range as the new N.E.R.D.

This album slate battles with the comparative 2003 week that saw Linkin Park's "Metacore" (Warner Bros.) hammer the second-largest start of the year with 810,500 copies (see *Over the Counter*, page 61).

Univision Content Goes Wireless

BY LEILA COBO

MIAMI—Univision Communications is adding a mobile brand to its portfolio of multimedia offerings.

The new Univision Mobile is a partnership between Univision's online division and another major force: AGMobile, the new media subsidiary of greetings and giant American Greetings Corp.

The partners aim to launch Univision Mobile this summer with a yet-to-be-announced carrier.

Thanks to AGMobile's existing partnerships with T-Mobile, Verizon Wireless, Cingular, AT&T Wireless and Vodafone, the brand is eventually expected to be offered through

multiple carriers and reach millions of customers.

Univision Mobile plans to feature a wide array of content, from graphics and entertainment to personalized messages from celebrities. This content will be culled mainly from Univision's many media properties, which include univision.com, Univision Radio, Univision Music Group, the Univision and Teletienda broadcast TV networks and the Galavisión cable network.

Ring tones will be drawn from Univision Music Publishing repertoire and other major music publishers with which AGMobile already has licensing deals.

(Continued on page 89)

All In The Family


How Univision Mobile could tap sister companies for content



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HOB Sets Sights On Growth Armed With Fresh Funding

BY RAY WADDELL

A \$110 million recapitalization plan for House of Blues (HOB) Entertainment will enable the company to focus on growth opportunities and possible diversification.

Oreg Trojan, HOB CEO, tells *Billboard* that the influx of money will help the company fund future growth.

The recap announcement came following investment fund Ares Management's \$30 million investment in the company (billboard.biz, March 22).

"This will help us grow our clubs, along with touring opportunities, and possibly hotels," Trojan says. "But the key term is 'selective.' We're not going to go out and build 100 of these [clubs]. Our growth plan is predicated on being careful."

The Ares investment led a series of recent transactions that include additional backing by longtime HOB backer J.P. Morgan Partners and a new bank credit facility led by Banc of America Securities acting as arranger and J.P. Morgan Chase as syndication agent.

The recap plan is the latest development in the ongoing saga of HOB, which was for sale for most of 2001



TROJAN: 'SELECTIVE' GROWTH PLAN

before being unofficially taken off the block in the fall of 2002 (*Billboard*, Nov. 9, 2002).

Trojan says recapitalization was mostly "pretty unrelated" to the potential sale of the company in 2002. "The capital markets were terrible back then, and [potential buyers] were knocking on our doors," Trojan says. "We listened."

Among those making a run at HOB were Anschutz Entertainment

Group (AEG), Clear Channel Entertainment and a combination of the two; former Ticketmaster CEO Fred Rosen's Key3 Media; and a group headed by manager Howard Kaufman.

In 2001, HOB downsized its content and digital ventures, expanded Internet ticketing and first sought joint-venture financing for venue projects (*Billboard*, Oct. 6, 2001).

This reorganization resulted in pink slips for 39 employees, primarily in new media at HOB's Hollywood offices. Among those to exit were Lou Mann, formerly president of media properties for HOB. Former HOB Concerts president Jay Marchiano, an 18-year veteran of the company, left last year and is now a key executive with rival promoter AEG Live.

BETTER ENVIRONMENT

"As the saying goes, 'What doesn't kill you makes you stronger,'" Trojan says. "We just put our heads down and waited for a better environment. We're better operators than we were two or

(Continued on page 89)

Biz Reacts To Warner Cuts U.S. Latin Operation Could Suffer, Some Contend

BY LEILA COBO

MIAMI—The restructuring and pairing down of Warner Music Group has resulted in a drastically leaner and meaner U.S. Latin operation.

The move leaves some artist managers concerned, while others deem the changes necessary.

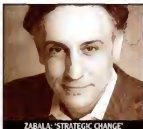
The combined operations of Warner Music Latina (WMLA's U.S. Latin label) and Warner Music Latin America's U.S. offices (which supervise Warner's operations in the Latin region) shrunk from 45 staffers to 23.

Among those exiting were Warner Music Latina's president, VP of A&R and senior VP of sales and marketing (*Billboard*, March 13).

"I understand we have to give the restructuring process some time to work," one manager said. "But I'm concerned, because it will be difficult to push such an important roster in such a big and complex market [the industry] with a reduced staff. I also think it may hurt new artist development."

Warner's marquee acts include Luis Miguel, Alejandro Sanz, Olga Tañón, La Ley and Alex Ubago.

As part of the restructuring, Warner



ZABELLA: 'STRATEGIC CHANGE'

regional Mexican label WEA Mex and tropical music label WEA Caribe will cease to exist as stand-alone entities. Their artists will be incorporated into the general Warner structure.

But Warner executives insist that Warner Music Latina's performance will not be diminished.

"This isn't a retreat. It's a strategic change," says Iriago Zabella, president of Warner Music Latin America, which oversees Warner's Latin operations in North and South America.

Zabella also stresses to *Billboard* that Warner will not stop signing artists: "That would be foolish," he says. "The appropriate thing is to grow."

Zabella's responsibilities now include the day-to-day operations of Warner

Musica Latina, a role previously handled by Warner Musica Latina president George Zamora.

Zamora, a seasoned and respected executive in the Latin industry, left the label as part of the restructuring.

Sources say there are no plans to hire another president for the label. However, Warner Musica Latina named Angel Kaminski director of marketing for the label. He started at his post March 26.

Kaminski, who was marketing director for Ldkers in Miami, reports directly to Zabella.

While some artist managers are concerned, others remain confident in Warner Musica Latina.

"I was a bit surprised as to how deep the layoffs went at Warner, although I am sure they thought long and hard before making such sweeping changes," said Tomas Cookman, president of Cookman International, which handles Warner acts La Ley and Los Panchos.

The business of selling recorded music is changing. The companies that will survive need to look deep into how they are, or were, selling music and have reality tell them if that model will work in the near future."

NEW MUSIC LIFE

THE WEEK IN BRIEF

Warner Music Group (WMG) filed an action seeking a declaratory judgment against Madonna's label Maverick Records in a Delaware court March 24, a source confirms. The action was taken in anticipation of a breach-of-contract suit that Maverick reportedly planned to file in L.A. Superior Court the next day, seeking termination of its 11-year-old joint venture with WMG. Maverick's suit had not been filed at press time. The labels have been in a protracted dispute about the valuation of Maverick principals Madonna and Guy Oseary's 60% interest in the label, as they have sought to sell their share of Maverick to WMG. A WMG spokesman had no comment. **CHRIS MORRIS**

Haim Saban's Saban Capital Group and entertainment giant Viacom Inc. want to acquire a controlling stake in German music television group Viva Media, sources close to Viva said. Saban and Viacom are believed to be trying to secure a 60% share in Viva by buying up the stakes in the company currently held by Time Warner's Turner Broadcasting System (30.6%) and Vivendi Universal's Universal Music Group (15.3%), along with Viva shares controlled by a series of private investment groups. A takeover deal for Viva could mean Viacom, which owns MTV, to buy out a strong local competitor in the German music television market. Saban could expand his reach in the German TV landscape after taking over German commercial broadcaster ProSiebenSat.1 last summer. Viva CEO Dieter Gorny declined comment. Officials for Saban, TW and Viacom in the United States declined to discuss the situation. UMG could not be reached for comment. **SCOTT ROXBOROUGH**

The Recording Industry Assn. of America has filed a new round of lawsuits against suspected users of illegal peer-to-peer file-sharing services, including users of networks at 21 U.S. universities. The bundled suits, filed March 23 using the "John Doe" process, were brought against 443 users of commercial Internet service providers and 89 individuals using university networks. Including today's suits, the RIAA has filed 1,977 lawsuits in its campaign against individuals suspected of illegally trading music files over the Internet. Of those, 1,295 have been filed this year using the John Doe process to sue defendants whose names are not known. A John Doe suit means who resigned a judge, who then determines whether a subpoena should be issued. Once a judge approves a John Doe suit, the record-label plaintiffs can subpoena the information necessary to identify the defendant by name. **TROY CARPENTER**

Wal-Mart formally launched its online download store March 23. The service, which has been live since December, makes its official bow at walmart.com, with 300,000 songs, including exclusive tracks by Jessica Simpson, Sheryl Crow, Black Eyed Peas, Hilary Duff, Shania Twain, Shakira, P.O.D. and J.C. Chasez. Country label Curb Records is making its songs available in download form exclusively to the Wal-Mart service for the next two months. Curb has not previously released material to any digital service. Wal-Mart also offers exclusives from country acts John Michael Montgomery and Gretchen Wilson, as well as from finalists in Oprah Winfrey's "Pop Star Challenge," including costwinner LaShelli Griffin. Downloads are sold in the Windows Media format and cost 88 cents—cheaper than competitors Apple, Napster, RealNetworks and Match. Like that of all other competitors to Apple's iTunes Music Store, music from the Wal-Mart service is not directly compatible with the iPod. **BRIAN GARTY**

Island Records president/IDI executive VP Julie Greenwald, who will go on maternity leave April 1, is expected to extend her leave and not return to the company, sources say. Dr. Jam's CEO president Kevin Liles, who resigned last month, is now expected to reclaim his post. A Universal Music Group spokesman had no comment. Sources confirm that Warner Music Group is in talks with Greenwald to take a position at the major. **TROY CARPENTER**

EMI, Sony Music and BMG have announced deals with Verizon Wireless' Get It Now mobile-phone software store, as has indie Epitaph Records. In his March 24 keynote address at the Mobile World Congress in Barcelona, well-known David Munnis said the major will make singles available through Get It Now in compressed versions of the original recordings, with vocals. BMG and Epitaph have inked similar deals. Get It Now offers such features as master-recording ring tones and ring backs, games and local information, which can be purchased and downloaded through mobile phones. Master-recording ring tones are priced at \$2.99 each; charges appear on the customer's mobile-phone bill. Munnis said that EMI, Sony announced that Sony's Sony Music Box service for Get It Now. The service enables customers to download master-recording ring tones. Prices of Sony Music Box range from \$1.99 for one use to \$12.49 for 10 uses. **CAROLYN HORWITZ**

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Music



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'Honk' If You Love Old Aerosmith

Band Returns To Its Beginnings On New Album

BY BRAM TEITELMAN

NEW YORK—Aerosmith's 1987 comeback ushered in a new era of success for the band, garnering the quintet a generation of new fans, top 40 hits and MTV airplay.

But its newfound popularity came at the expense of the band's earlier followers.

"A lot of fans have said, 'We like your new stuff, but we really like the way the old records sound,'" guitarist Joe Perry says.

The March 30 release of Aerosmith's blues covers set, "Honkin' on Bobo" (Columbia), addresses that concern.

The new album is a return to the band's gritty, early-'70s Boston beginnings that should satisfy its oldest followers as well as fans of current blues-based rockers. But it risks alienating those weaned on Aerosmith's top 40 and MTV-era output, radio programmers say.

The project has already struck a chord with listeners at heritage rock.

(Continued on page 14)

Starbucks, Concord Brew Ray Charles Duets Set

Starbucks and Concord Records have inked a deal to release new projects through the Concord and Starbucks Hear Music brands.

The first effort is a new collection of duets that pairs Ray Charles with such artists as Norah Jones, Elton John, Willie Nelson, Michael McDonald and B.B. King. The set's tentative release date is Aug. 31.

Although Starbucks has carried music in its coffee shops for years, the Charles release marks the first time the chain has been involved in the development of a project.

Unlike the previous compilations

offered only in Starbucks stores, the Charles title will be available to all traditional and online retailers.

"There will be no exclusivity or preferential treatment to Starbucks, no exclusive track. It will be everywhere at once," says Glen Barros, Concord Records president.

Barros would not disclose terms of the arrangement other than that Starbucks had made a "financial

commitment to the creation of the project."

The partnership is ongoing. "There

The Beat

By Melinda Newman
mnewman@billboard.com



will be another follow-up in 2005, although we haven't settled on a specific project yet," Barros says. "We want each one to be an event record."

For Concord, Starbucks is a way to reach the old listener.

"Clearly when you're dealing with an adult consumer, which we believe this record will hit, that's where they are," Barros says. "They're walking into Starbucks daily; sometimes more than once. That's where they're discovering music."

Additionally, Barros believes the promotional and advertising push that Starbucks puts behind the title

and subsequent projects will drive sales at traditional retail. IDN distributes Concord releases to retail.

In other recent Starbucks music moves, Starbucks opened its Hear Music Coffeehouse March 16 (Billboard, March 27). Customers can customize CDs at the Santa Monica, Calif., location.

A PRINCE AMONG MEN: Columbia Records will issue Prince's "Musicology" album April 20 in the United States through a new worldwide manufacturing and distribution deal

(Continued on page 15)

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Aerosmith

Continued from page 13

A driving cover of Muddy Waters' "Baby, Please Don't Go" is No. 1 on *Billboard* sister radio publication Airplay Monitor's Heritage Rock chart this week.

"Honkin' on Bobo" reunites Aerosmith with producer Jack Douglas, who worked with the band on such early-day records as "Toys in the Attic" and "Rocks."

With the start of last summer's tour with Kiss looming as a deadline, the

band had about six weeks to record basic tracks for the album, which includes one original, "Into the Grid."

Perry says that the most important factor in the making of the record was "getting the five guys in a room working together."

"After a record like [2001's] 'Just Push Play,' where we never even played as a band [in the studio], for a live band like Aerosmith, we're at our best when we're all playing together," Perry says. "We wanted to make a record that made us realize why we got into it."

Perry says that while Aerosmith had tossed around the idea of recording a

blues album before, "we had all these successful singles and videos, so it never seemed like the right time." Columbia Records Group president Will Botwin calls the record "a good change of pace in the marketplace."

He says that Sony Music U.S. president Don Jenner worked closely with Aerosmith on the concept of "Honkin' on Bobo"—much like he did with John Mellencamp's critically acclaimed 2003 roots album, "Trouble No More."

While "Honkin' on Bobo" is the riskiest album Aerosmith has recorded since its comeback, it has many of the hallmarks of an early-Aerosmith record.

The 12-song set eschews the glossy production of its past several albums in favor of a leaner, stripped-down sound. And "Baby Please Don't Go" is the kind of straight-ahead, hard-driving track that always has typified the band's records.

Aerosmith, like many American acts, was initially inspired by such British acts as the Jeff Beck Group, the Who and the Rolling Stones.

Those acts were, in turn, inspired by American blues artists. Perry says that going back and hearing the blues acts that those bands were moved by is what first led him years ago to many

of the artists the band covers on "Honkin' on Bobo."

"That's the blues. He hopes younger fans will repeat. 'Hopefully, we'll do what a lot of those English bands did for guys in my generation,'" he says.

NICE TIMING

Given Aerosmith's place in rock history and the current blues revival, it's not surprising that the band's new album, "Honkin' on Bobo," is a blues set that will be well-received.

"It's a perfect time for this," Boston Globe music critic Steve Morse says. "With roots music recycling back, I think it's a very smart move that's long overdue."

Morse also thinks the band's core audience will appreciate the new album. "For Aerosmith's older fans that have been disenfranchised by MTV ballads, movie-soundtrack ballads and Diane Warren songs, this is a milestone for its original fans to get back in the saddle, so to speak."

For his part, Perry says that after years of courting its pop audience, "it was very strange to make a record and have the label say, 'Don't worry about a single; just make a great blues or roots record.'"

Columbia sent a two-song sampler to all rock radio formats, and while it is not ruling out MTV and top 40 radio, they are not the label's initial targets. Columbia also will send music to National Public Radio, which is a first for Aerosmith.

While heritage rock's reaction is not surprising, reaction is mixed at active and modern rock outlets. The single is No. 24 on Monitor's Active Rock chart this week.

Active rock WRIF Detroit operations manager Doug Podell says the album "is much more in our vein than the top 40 pop stuff they've been putting out over the last couple of years."

Michael Lee, operations manager at active rock WTXF Louisville, Ky., is less enthusiastic about the release.

"It's something our listeners are going to be interested in, if nothing else for the novelty factor of a band like this doing something different," Lee says. "But it will probably be a novelty, as opposed to something I can put my arms around."

While Aerosmith hasn't had any modern rock hits, some modern rock stations with rock heritage—like WWDG Washington, D.C., and WBZN Boston—still play the band's older material and might consider playing the new album.

"We weren't big into the pop stuff," says Oedipus VP of programming for WBZN, which is playing "Baby Please Don't Go." "There wasn't much desire there, because nothing has rivaled the 'Walk This Way' and 'Sweet Emotion' era. But this record will sound perfect next to the White Stripes, Audioslave or Jet."

"Honkin' on Bobo" will also be available as a limited edition that will come with a harmonica key chain and can also be had in a high-grade vinyl version. Columbia plans a companion DVD on the making of the album as well.

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Labels Integrate New Web Initiatives Into Marketing Plans

After initially resisting, record labels are now increasingly integrating the Internet into every aspect of their business.

A marketing strategy is emerging that is complementary to the traditional 90-day setup for album releases, says **Christian Castle**, senior director of the music group at **Alkin Gump Strauss Hauer & Feld** in Los Angeles.

For example, Warner Bros. has adopted a pre-release strategy that integrates online marketing for its act the **Secret Machines** (billboard.biz, Feb. 2). WB is making the group's album,

"Now Here Is Nowhere," available through digital distribution outlets such as **Apple Computer's iTunes Music Store**. The strategy enables the label to leverage the band's touring leading up to the May release of the album on CD.

Warner Bros.' new-media group gauges fan reaction to the digital version of the record, as well as other vital information such as how best to sequence the album when it is released on CD.

Similarly, labels are using online communities to coordinate tour dates, fan outreach, radio and other promotional opportunities.

"These community-building techniques allow labels to know far more

about what fans want than ever before and to monitor and even predict consumer behavior," says Castle, a former VP of business affairs at **Sony Music**.

Online retailers such as **iTunes** are also offering special releases both

Legal Matters

By Samantha Chang
schang@billboard.com



during and between the customary album-release cycle. These offerings include live or acoustic sessions or previously unreleased recordings.

Indeed, far from viewing the Internet as a threat, record execs are embracing the technology as a means to new revenue and increased visibility for their artists.

"The unauthorized [peer-to-peer] companies like to tell you that the genie is out of the bottle, and they are an unstoppable force. The fact is that there is a second [legitimate] genie emerging from the bottle that will compete with P2P on quality and consumer experience," Castle says.

Some lawyers criticize advocates of unlicensed P2P services, such as the **Electronic Frontier Foundation (EFF)**, saying they have little or no knowledge of how the music business operates.

"They take a Carl Sagan approach: 'If everybody puts a little bit, there will be billions and billions of dollars generated by P2P activity.' EFF has completely overlooked the payment of mechanical royalties to

songwriters and music publishers, due to a fundamental misunderstanding of the Copyright Act. Their proposals are laughably spacy," Castle says.

Jeremy Welt, head of new media at **Maverick Records**, says he is excited by the new challenges posed by the application of technology.

The Internet complements and enhances the traditional record company functions of radio promotion, marketing and sales by providing new techniques to find audiences for breaking acts as well as for new releases from established artists, he says.

So the Internet, once viewed as the death knell of the industry, could well be its savior.

CHECK IT OUT: There's an ancient oath (often credited to the Chinese) that says, "May you live in interesting times." Never has there been a more interesting time in music than now, as developments emerge daily on the Internet piracy front, in the digital music space and in the increasingly global music arena.

So keep yourself up-to-date on the latest developments with **Entertainment Law Weekly**. With correspondents in Brussels, Berlin, London, Tokyo, Australia, Nashville, New York, Los Angeles and Washington, D.C., no other legal publication covers the changing world of entertainment law as thoroughly.

WHO'S NEWS: BeMusic in New York names **Cliff Knight** executive VP of legal and business affairs. BeMusic, a unit of **DirectGroup Bertelsmann**, is home to **BMG Music Service** and **Cdnrow**.

Jeffrey Silberman has joined **King Holmes Palermo & Berliner's** film and TV group. The Los Angeles-based firm represents **Metallica** and **Dr. Dre**.

member **Bob Griffin**.

EVERY DAY HE WRITES THE BOOKS: Simply writing his autobiography clearly didn't appeal to **Elvis Costello**. Instead, the singer/songwriter has signed a deal with **Simon & Schuster** to write two books.

The first volume, which bows in the fall of 2005, will be a series of narratives based on themes and characters in Costello's songs.

Simon & Schuster describes the "second book as a 'work of comic philosophy.'" Its working title is "How to Play the Guitar, Sing Loudly and Impress Girls... or Boys."

Additional reporting by **Ed Christman** in New York.

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CASTLE: EMBRACING THE INTERNET

The Beat

Continued from page 13

the artist signed with **Sony**, and he'll control the release at \$18.98 (see **Retail Track**, page 51).

The deal allows for future collaborations between Prince and Sony. In 2001, Prince released "The Rainbow Children" through Sony's **RED Distribution**. Prince's last liaison with a major label was 1999's "Rave Unto the Joy Fantastic," released by **Arista**. In other Prince news, **Real Entertainment** Theaters will broadcast the artist's March 29 concert in Los Angeles.

ies in 43 U.S. markets. Fans attending the screenings and the **Staples Center** show will receive "Musicalog" as part of the ticket price.

OH-CH-CHANGES: The **Baha Men** have changed management from **Gold Mountain** to **Louis Lerdau**. **S-Curve** will release the act's next album, "Holla," in May. The title track is the first single and is also featured in the opening credits of "Garfield: The Movie."

RESOLUTION RESURRECTION: **Zao!** **Rounder Records** has signed the **BoDawns**. The label will release the roots group's new album, "Resolution," in June. The band now consists of founding members **Sam Llanas** and **Kurt Neumann** and longtime

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Music

Wright, TBN Pair Up For Christian TV Programs

Well-known artist manager **Johnny Wright**, who steers the careers of **Justin Timberlake**, **N Sync** and **Backstreet Boys**, is getting into the Christian music business.

Wright, who is CEO of **Wright Entertainment Group**, is partnering with

Miami presence.

In other **Butterfly** Group news, the company's deal with **Fusion Entertainment** has fallen through. **Fusion** had planned to purchase **Butterfly**, and the deal was expected to close in December.

In the wake of the recent departure of partner **George King** (High Ground, Feb. 21), the company has undergone restructuring. Founding partner **Michael J. Rinaldi** now serves as president/CEO. Fellow managing partner/COO **Brad Mathias** will



Higher Ground
By Deborah Evans Price
dprice@billboard.com

Matthew Crouch of **Trinity Broadcasting Network (TBN)** to produce programming for the Christian cable network. Crouch is founder of **3X Entertainment**, which is TBN's film division.

"I've always been a strong believer in God and have faith in my life," Wright says. "My path has been definitely planned out by God. He has blessed me with going to the top of the mountain with **New Kids on the Block**, **Backstreet Boys**, **Britney Spears** and **N Sync**."

Wright says he has been praying that if God had a bigger mission for him, he would reveal it. His thought radio was going to be the avenue for him to share the gospel with today's youth and had planned on starting an Internet radio station with a contemporary Christian/gospel radio format. He credits his assistant, **Phil McIntyre**, with setting up a meeting with Crouch that led to the new deal. "It was like we were destined to be together," Wright says of their shared goals.

Plans call for the creation of a variety of new programming that will encompass contemporary Christian music artists, sports, reality TV programs and possibly a game show.

The programs will be underwritten by corporate sponsors, according to Wright.

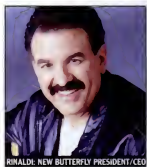
Initially, all the programming will be televised on TBN, but "our ultimate goal is to spin it off into a full-fledged network just for that type of programming," he says. "But right now in its infancy... the first program we're going to do together is a talent show."

ONE VOICE JOINS BUTTERFLY GROUP: Miami-based Latin Christian label **One Voice** has partnered with the **Butterfly Group**. **Jose Garcés Jr.** will relocate to **Butterfly's** Franklin, Tenn., offices and handle A&R for **One Voice**. The label will continue to maintain a

it eventually struck a deal **Rinaldi** describes as a "time payment acquisition based on sales."

Rinaldi admits the company has seen its share of growing pains, but he says it is doing better now because of "your niche market products, **Songs for Sleepless Nights** and **Senior Select** [as well as] controlling costs, being more diligent in setup and getting momentum going before we release a record."

"Instead of trying to hit a home run, we're trying to get a single or a double and make sure we don't lose money or strike out," Rinaldi adds. "It's working. We've beat our projections the last two months. We have definitely turned the corner. We're hitting our sales goals now, which we weren't doing before, and we're controlling returns."



RINALDI: NEW BUTTERFLY PRESIDENT/CEO

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Spotlight

Victory Scores With Indie Grit After A Decade, The Label Is A Force To Be Reckoned With

BY BRYAN REESMAN

When people hear of independent record labels in corporate culture, they often think of start-ups with plenty of venture capital. But Victory Records began with little cash and made a profit the old-fashioned way: The label earned it.

As it marks its 10th anniversary, Victory has become a highly successful and influential indie label, but it has taken a lot of blood, sweat and tears to reach that point.

"The reality is, Tony [Brummel] started this company in his apartment, and it has developed into what it is today," says Nicolas C. Ferrara, partner at entertainment law firm Serling, Rooks and Ferrara. "A part of that [success] is related to the people that work at Victory, but a majority of it has to be attributed to Tony and his vision. To be successful, you have to have great A&R and marketing skills. He knows his market."

In 1994, after five years of Tony Brummel releasing seven-inch records as a hobby, Victory blossomed into a full-time record label and released its first full-length CD.

By February 1994, Snapcase's debut album, "Looking Glass," had sold 30,000 copies in only a few months. That same year, Brummel hired his first employee, got the company Web



TAKING BACK SUNDAY: HITTING THE CHARTS AND APPROACHING GOLD

site up and running and opened Victory's online store in time for Christmas.

During the first quarter of 1995, Victory signed international distribution agreements in Germany, the United Kingdom, Japan, Australia, Belgium, the Netherlands, Luxembourg, Italy and Sweden. Releases by Earth Crisis, Integrity and Snapcase followed, and

the label experienced strong growth.

Victory reached a pivotal point by partnering with RED Distribution in the fall of 1996. The first release through this new association was Earth Crisis' "Gomorrah's Season Ends," which became the label's first album to crack the *Billboard* Top Heatseekers chart.

"Tony had that core artist roster, like Snapcase and Earth Crisis, that brought [the label to RED] in the first place and got our attention," recalls Alan Becker, senior VP of product development at RED Distribution. "He has the ability to always keep things fresh and exciting and capture a new wave that is really bringing him into the mainstream—bands like Hatebreed, Thursday, Taking Back Sunday and Atreyu."

In 1997, a year that would see the company double its staff to 15 people, Hatebreed kicked off a slate of prominent new releases. In addition, Snapcase's "Progression Through Unlearning" became a seminal release for the label, according to Clint Billington, production manager for Victory.

"It gave the label notoriety, because it was such a musically ground-

breaking album," Billington says.

"That was Snapcase's second full-length release, and it just really took off. It was probably the first time that mainstream as well as underground critics were able to embrace the same Victory release."

The label continued to make inroads outside of the United States, and by

June 1998, Koch Entertainment became Victory's exclusive Canadian distributor. Another important milestone that year was the creation of the Another Victory publishing division.

"Another Victory is a separate company that controls the copyrights for many of our artists," explains Brummel, who confesses he knew nothing about publishing but started the venture out of frustration. "The bigger publishers [associated] with some of our artists at the time weren't doing anything, but they were always the first ones to ask where their check was. So I started our company because I felt that we were [already] doing the work of the publisher."

It should also be noted that, all along, Victory handled its artists' merchandising through its own VSP division.

"If we put out a record, we just saw the merchandise as a natural extension of that," Brummel says. "I don't have a record company, I have a lifestyle company. If you buy the record, you want the shirt, you want the hat, you want everything."

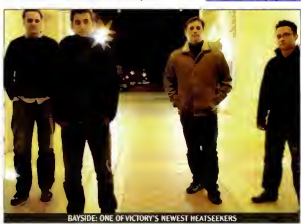
By 1999, the label was branching out into other genres with devoted fan bases by developing acts in the punk, ska, metal and alternative subgenres. Then, in 2001, Victory sold Hatebreed to Universal.

"[Hardcore metal] is certainly a hard

(Continued on page 22)



ATREYU: FINDING NEW SUCCESS WITH A 2-YEAR-OLD ALBUM



HATEBREED: ONE OF VICTORY'S NEWEST HEATSEEKERS

Victory's Brummel Sets Long-Term Goals

BY BRYAN REESMAN

When Tony Brummel started Victory Records as a side project in 1989, he had only \$300 to play with. Once he kicked things off with some seven-inch vinyl releases of underground, hardcore punk bands, Brummel kept pumping out music. After five years, his pastime evolved into a serious venture.

By 1994, Victory had become a full-time business, one that now includes a music publishing company (Another Victory) and merchandising arm (VSP). Currently, there are 20 bands on its roster, including Taking Back Sunday and Atreyu, and the label's guitar-driven music spans the gamut—hardcore, emo, punk, ska, metal.

Brummel, an indie entrepreneur who based his company on passion and street smarts rather than a traditional business model, has done quite well for himself, reporting continuous growth every year.

Last year, Nielsen SoundScan listed Victory as the No. 2 independent rock label in the United States. Meanwhile, Taking Back Sunday's debut, "Tell All Your Friends," is approaching

400,000 units shipped, and Atreyu, which is slated to be on this summer's Ozzfest, has moved 100,000 copies of its "Suicide Notes and Butterfly Kisses."

Ten years later, Victory has 25 full-time employees in Chicago and one in London, and there are plans to



BRUMMEL: 'ADDICTED TO ADVERSITY'

have two in Toronto by the end of the summer.

In this exclusive interview, Brummel discusses the label's history, his philosophy and goals and what can be expected from Victory in 2004.

Victory recently opened its first office outside the United States, in London. How did that come about?

International is usually somewhere around 20%-25% of our gross sales, and we always had somebody here in the States that handled the international partners. But it got to the point where we needed to have somebody actually based in Europe, who is there for our artists and can easily jump on a plane and hit whatever territory [necessary] to help push the product. We have distributors in over 25 territories.

You started your Web site in 1994. What inspired you to do this so early? Was it for promotion, information or to recruit fans?

All of the above. It started as a way to cheaply get the information out there. Originally [it was] the old bulletin board system and newsgroups, pre-Web sites. That information migrated into the first Victory Web site.

We started doing e-commerce in December 1995. I was fortunate to have a lot of friends who were involved in that industry at the time. So Victory

was in a good situation, because as the technology improved, we were privy to it without having to pay for it.

From the start, you have done low-budget videos. Before MTV and Fuse started playing more underground clips, what types of outlets did you go to with those videos?

Victory Records: Fact File

Headquarters: Chicago
Key executives:
Tony Brummel, CEO
Ramsey Dean, VP of sales
John Kuliak, national director of radio promotions
Clint Billington, production manager
Heather West, director of publicity
Web site: victoryrecords.com

It was predominately regional video shows. We would use the videos as a vehicle for retailers, whether it was the local skateboard shop or a mom-and-pop store that had a TV, and anybody that could potentially

play a video.

One of our other databases would be club owners that would play our videos over their system in between sets, before and after the show or in the bar. We were sending our videos to anybody that would have [customers] that might potentially be into our artists. To this day, we still do that.

We have videos that might not get played on Fuse, MTV or another high-profile network, but there are lots of smaller outlets that are playing them. People are definitely seeing them. You have to be creative.

Are MTV and Fuse more receptive to your videos these days?

MTV and Fuse have been extremely supportive of Victory [artists].

Which bands have been getting the most airplay?

In the past year, it would be bands like Taking Back Sunday, but all of our bands get support on different programs.

Right now, "Headbanger's Ball" on MTV2 has four of our videos on their playlist [by] Freya, Snapcase, Atreyu

(Continued on page 26)

"VICTORY belongs to the most persevering"

- Napoleon Bonaparte

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With Partners In Place Worldwide, Victory Expands

BY BRYAN REESMAN

While Tony Brummel is credited as the driving force behind the success of Victory Records, a dedicated staff and partners around the world are helping him bring the label's music to new and old fans.

But as always, Brummel does it on his own terms.

"Some labels, especially within the hardcore [and] punk rock scene, aren't too professional; they are just fans of the music," observes Ronald Drayer, managing director and co-owner of Suburban, Victory's distributor in the Benelux region (Belgium, the Netherlands and Luxembourg).

"Tony is a music lover and very professional, and let's not forget dedicated. He's like a pit bull when it comes to his label and artists," Drayer observes. "I think working his label in a punk rock way but not considering marketing [to be] a dirty word has helped a lot."

Possessing a large group of international distributors, particularly in Europe, Victory opened its London office last year. International VP Russell Aldrich is the one-man operation

that coordinates all of the label's affairs in that region of the world.

A Toronto office may also open by late summer, which makes sense, given the number of label acts hailing from north of the border.



ZGARKA: COMMITTED TO CANADA

"Tony is one of the most accomplished label owners of the last 10 years," says Iomniquie Zgarka, president of Koch Entertainment, Victory's distributor in Canada. "He understands his audience and his bands and what they're both looking for. He helps them build the success they deserve.

Being on Victory means something, and few labels [can say that].

"Victory's commitment to Canada is well-known," he continues. "The label signings of Grade, Silverstein, Somehow Hollow and, most recently, A Perfect Murder are prime examples of his commitment not only to great, new music but helping Canadian artists succeed on a global scale."

Ben Ralph, A&R/label manager of Australian distribution partner Stump, says, "Victory has been a success due to the passion and knowledge of its staff. [They have] a willingness to go the extra length to support their bands and their worldwide partners. Victory is not only a label, it is a family."

That extended global distribution family includes Plastichead in the United Kingdom, Soulfood in Germany, JVC in Japan, Border in Sweden, Venus in Italy and Mastertex in Spain, among others.

FIERCELY INDEPENDENT ROUS

"Tony's a tough guy to do business with, because he's fiercely independent and fiercely protective of what he believes [in]," says Jeff McClusky,

president of Jeff McClusky and Associates. "I have a lot of admiration for him, and I've had my beefs with him."

"We've been a major component of his promotion department," McClusky continues. "I put together



ANTONELLI: A REMARKABLE RELATIONSHIP

an entire outsource team for Thursday last year, and look where the record is sitting today: some 200,000 units [sold]. It would be difficult to say that a major record company would have done a better job."

Alan Becker, senior VP of product development at RED Distribution,

says that Victory artists have gained fairly significant airplay, most notably Thursday and Taking Back Sunday.

Becker adds that because of lack of significant mainstream radio and video play, indie labels like Victory have development and marketing plans based on touring, press and artist development.

"This is the flip [side] of the major-label model that is so radio-driven," he observes. "Tony can go out and develop a band that sells 200,000 copies and is significant [with] a fan base that buys tickets and T-shirts, as well. So the band [as a] brand is being developed." Radio then becomes the avenue for greater exposure.

In order to promote its acts' newest releases at retail, Victory has used a wide array of marketing campaigns.

RED recently collaborated with Victory on a half-hour block of videos by label artists called "Discover the New Breed of Music," which was sponsored by Sam Goody and aired in February on the Fuse music channel. Nine bands were featured, including Taking Back Sunday, Spitalfield and Atreyu.

In addition, Ramsey Dean, Victory

(Continued on page 24)

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Victory Wins

Continued from page 17

genre [in which] to sell bucket loads of records," admits Monte Lipman, president of Universal Records. "But, ultimately, I think Hatebreed might be considered one of the biggest bands within that genre. We believe Jamey [Haste] is a big star, and we give a lot of credit to Victory because it sold the first 100,000 units, and that's always the most difficult."

On Victory, Hatebreed's "Satisfaction Is the Death of Desire" has sold 158,000 units, according to Nielsen SoundScan, while the Universal title "Perseverance" has sold 234,000 copies.

Lipman adds, "We like saying that we're one of the few labels that have

successfully negotiated a deal with Tony. He's fiercely independent."

CUP OF COFFEE WITH MCA

Such independence was reaffirmed by a most unusual business transaction in April 2002, when Victory sold a 25% minority interest to MCA Records. Less than a year-and-a-half later, the label returned MCA's equity purchase funds and dissolved its relationship with the company. MCA was shuttered shortly thereafter.

Brummel notes that although he respects some of his major-label counterparts, he does not abide by their business philosophies, especially when it comes to breaking bands.

"Independents are in a different business than the majors, who are part of public companies," he asserts. "Art is about freedom and flexibility, not quar-

terly reports and bureaucracy."

In August 2002, Victory sold Thursday to Island/Def Jam, after joining the Universal family through MCA's 25% equity purchase in the company—a complicated scenario Brummel cannot comment on. The band's Victory debut, "Full Collapse," has sold 280,000 units, while its major-label follow-up, "War All the Time," has sold 259,000 copies.

When Heather West joined Victory two years ago as director of publicity, Thursday was receiving substantial airplay on MTV2. She began coordinating press coverage with larger national publications that the label had not reached before but which were starting to respond to Victory's artists. West discovered something interesting in the process.

"We don't need those people to break a band," she says. "We've proved that



SILVERSTEIN: MIXING HARDWARE, PUNK AND EMO

time and time again. If they climb on board, that's great, but if not, we have our own network."

During the past decade, Brummel and his dedicated employees have expanded his company, partnerships and fan base organically. As a result, their hard work and perseverance are reaping big dividends today.

"We're shipping more records than ever before," VP of sales Ramsey Dean declares. "There's a new level of respect at retail for what we do, and we have a very consistent track record. We don't really have stuff here because of our fan base."

RED's Becker adds that Brummel's newer bands "are bringing him more attention than ever. His records are not selling 30,000-40,000 anymore, they're pretty consistently selling 50,000-100,000."

Last year, Taking Back Sunday became the label's first band to chart on *Billboard*'s sister radio publication *Airplay Monitor*'s alternative radio charts, according to John Kuliak, Victory's national director of radio promotions. The band's album, "Tell All Your Friends," is approaching gold certification.

Kuliak adds that Victory has recently started an active rock campaign with Atreyu that initially began in three markets. "In each of those markets, SoundScan [figures] went up between six and seven times what it was before the record got airplay," he says. "So that is the story we're taking to radio."

PASSION IS KEY

How the label keeps growing is a simple equation. "Victory has a staff that is talented at finding bands early on," says Jillian Newman, senior manager at Amp Management, whose roster includes Taking Back Sunday. "That's the hard part: taking the risk on a band with no sales history. You have to go with your passion at that point."

"Victory has a good system set up for bands that are just starting out," she continues. "Tony is a smart businessman who sets his mind on something and pursues it with a lot of passion. The bulldog logo is pretty representative of his management style. He constantly attempts to challenge the system."

And that system is taking notice. Victory recently scored another first in late February, when four of its bands

(Continued on page 24)

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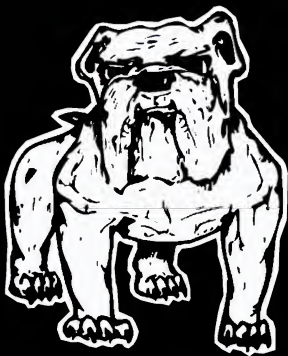
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FROM ONE INDIE TO ANOTHER, CONGRATULATIONS ON YOUR 10TH ANNIVERSARY. —LYOR COHEN

In Praise Of Victory

"First and foremost, Tony has a strong business sense and has surrounded himself with a team of dedicated and hardworking employees. About four years ago, I had the pleasure of spending a day at the Victory warehouse, and while there I sat in on meetings and saw the inner workings firsthand. Victory has managed to stay loyal to itself and to the underground scene; even though they are a 'big label,' many kids still consider them underground."

—Jeff Terranova,
Smorgasbord Records owner

"They work their asses off for their bands, sending them on tour and helping wherever they can. These guys are real music lovers."

—Jochen Richert,
Souffood Music owner

"Tony has never ceased to amaze Koch Entertainment with Victory's releases. Its bands are continuing to tour Canada, and retail has opened up its shelves to Victory [acts], treating them with the respect the label

deserves. Koch is in the middle of a huge marketing and promotional retail and TV/media campaign for Victory as we speak."

—Dominique Zgarka,
Koch Entertainment president in Canada



"They're a very passionate, very focused and very driven company. Tony is a very good record executive. He's difficult [to do business with], but I chalk that up to passion. He believes in what he does. He believes what he does is right, and [if] anybody questions that, there might be some friction."

—Monte Lipman,
Universal Records president

"You've got to hand it to Tony for building such a great and growing label out of nothing and with no one's help. He also disses MCA when he saw how shallow the major label game has gotten."

—Michael Koch,
Koch Entertainment CEO

Compiled by Bryan Reesman.

Victory Wins

Continued from page 22

appeared on Nielsen SoundScan's Top New Artist chart (from which *Billboard* culled Top Heatseekers).

Brummel proudly notes, "While the rest of the chart was on a backslide from [the previous] week's surge in sales, we managed to not only hold our ground but make huge advances."

Taking Back Sunday was No. 26 (after almost 20 years on the chart), Atreyu hit No. 37, Bayside was No. 109 and Silverstein debuted at No. 111 on the Heatseekers chart. Impressively enough, Atreyu's "Suicide Notes and Butterfly Kisses" had been out for 90 weeks, and Silverstein's "When Broken Was Easily Fixed" was 40 weeks old.

"Overall, our sales rose 17% while the chart dropped 16%," Brummel notes. Additionally, he says that Taking Back Sunday's "Tell All Your Friends" is Victory's longest-running album on Nielsen SoundScan's Top New Artist chart and *Billboard*'s Top Heatseekers and Top Independent Albums charts. From hardcore and metal to emo and screamo, Victory Records continues to discover and promote bands with tenacious followings and potential for widespread exposure. The fact that Atreyu will be on the second stage at this summer's Ozfest is proof of that.

"Tony is a very astute judge of talent, and he has a tremendous work ethic," says Jason Flom, president of Lava Records. "He has built a little culture out there in Chicago of people who share his vision. When you have good records and good people, good things happen."

Partners

Continued from page 20

ry VP of sales, even convinced the Best Buy chain to add an emo/punk endcap in each of its stores.

RED Distribution president Ken Antonelli says that Victory titles are showing increases.

"Tony stays with his acts," Antonelli says. "He's got some amazing insight into the bands that he finds, and he knows what to do with them. It's been a remarkable relationship between us."

"He's an incredibly talented A&R guy who grew up learning this business on his own. He's done a remarkable job of branding his company," he continues. "Victory has an incredible

identity that stands for something. It's given us an enormous amount of credibility in the independent community, and over the years we've really established his presence."

"Credibility" is a key term used when discussing the label. "Victory has a solid reputation as a label that can break bands," says Tim Smith, manager of Atreyu. "They have a great sales track record and have the capability to get a great band out there and in people's faces."

"Being on an indie label is good, because the turnaround time is usually pretty fast," he says. "There's minimal red tape, and we can usually act on things quickly. Tony's been very successful at what he does. Victory is without question one of the largest indies out there."

Congratulations to Tony, Clint, and Everyone at VICTORY RECORDS! Ten successful years is a great achievement and milestone.

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Brummel

Continued from page 18

and Silverstein. Recently, Catch 22 was on Fuse's "Oven Fresh," and Talking Back Sunday was on MTV. Also, Fuse was playing the Spitfirefield video, and for weeks Ateyru was in rotation on MTV's "Uranium."

We've done very well with our support and relationships with both of those networks. At the same time they know what our music is worth to their programming, and obviously their viewers are telling them that they need to be playing this stuff. That's what it boils down to—the people that will potentially buy the music are supportive [and] saying that it needs to be played.

You are the sole shareholder of the label. Would you ever want to go public? And if so, how would that change the way you do business?

That's why we're able to do what we do. We're a privately held record company—no board meetings, no quarterly reports, we do everything from the gut. I know that's why we're successful, and that's part of the reason why the majors are business.

It's art, but these companies have to make their shareholders happy and hit their quarterly numbers. It's not about art, it's just about product and pushing out as much as you can for billing, and a lot of times at the sacrifice of an important artist's career.

It needs to go back to how it was in the 1930s and 1940s, when the people that started the first record companies in America were all independents. They weren't Harvard and Yale graduates; these were guys that liked music. They were guys that hung out in clubs. It seems like that's what we're swinging back to, at least in my mind.

We don't care about first-week sales. It's nice to have a good showing so people know the record is real, but my barometer is, "Where is the record in six months? Where is it in 12 months?"

Some of our records don't even pick up heat and traction until a year after they're released. It's our job to stick with it, believe in the artist and keep pushing away so that we can develop careers for these people that are depending on us.

If we were a public company or part of a major, we would never be able to do half of what we do. There would be somebody telling us to stop.

What is the longest it has taken to break one of your acts?

A lot of times it takes six months before anything real even gets started. We've got several records where that's the case right now. Like Ateyru, whose record will be 2 years old in June, and we're seeing the biggest sales weeks now.

Their debut album will be seeing its biggest sales ever, and we're going to drop their new album at the end of June. How cool is that? There is not one major label in the world that can say that they've had a situation like that. Not one.

Talking Back Sunday's record will be out two years [in April], and we're seeing the biggest sales on that record, too.

You hear stories from people who work at majors or visit majors—whether it's a lawyer or a manager or an artist—about how depressing it is, how quiet it is and how there are empty desks and cubicles. It's crazy over here, man. There is major electricity in the air. I'm kicking my employees out of the office at nine o'clock at night, [saying], "Go home!"

What can we expect from Victory during the next year?

We have a very busy release schedule for 2004—probably about 25 [albums]. This summer alone is going to be huge for us, with new albums from Ateyru, Talking Back Sunday and Stray Light Run. Those are going to be

three huge records right there.

Aside from that there are other records that are currently selling and active by Silverstein, Bayside. Between the Buried and Me, Spitfirefield and the other great records we're going to be releasing. We definitely have our work cut out for us.

If we release Talking Back Sunday's record the right week, it could potentially be a No. 1 album. It will [at least] be top five. The current album will be gold within the next [few] weeks. Their fans are beyond passionate.

A lot of what we do boils down to viral and direct marketing, street teams, the Internet, trend spotting, data mining, customer feedback and

being a fiscally responsible business. We are mystique engineers. A lot of what we do is extremely clandestine and nontraditional.

We are addicted to adversity and thus use many nontraditional methods to market and promote our artists. What we do is very intriguing and attractive to the artists that come here and the people that buy their albums. Everyone involved knows that this is something very special.

What advice would you offer to a young kid who wants to start his or her own label?

Be sickly passionate about what you do.

Life Experience Shapes Label

Victory Records founder Tony Brummel credits the years he spent in the Caribbean during his youth for shaping his perspective of life and business.

Where and when did you live in the Caribbean?

We lived in Nassau, Bahamas, from late 1977 to late 1981—basically 2nd to 7th grade. I was accelerated from 4th to 6th.

How did that experience influence you and the work you do now?

It sculpted me, it created my mold. Socially, it made me immune to many of the imperfections of American society. People there operated from "can to can"—sun up to sun down—with very little. No one beat around the bush. Honesty and loyalty were total. There was an unerring sense of community.

Seeing Bob Marley at the Queen Elizabeth Sports Center in December 1979 on the Survival tour was one of my most profound memories. That performance—on and mostly off the stage—was the most composed act of defiance I will ever see. It was a revolutionary and liberating.

I knew from that day that I would be involved with something important, something that touched people. Being involved with music is a wonderful and enriching gift when you truly realize its power and cultural significance. To this day, I credit my favorite artist—Peter Tosh—for turning me into a 12-year-old island rocker.

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On The Road

TOURING MONTHLY

Season Preview

Touring Continues To Be Music Biz's Solid Earner

BY RAY WADDELL

The healthiest segment of the music business shows no signs of slowing down. With heavy traffic and a diverse mix of artists planning road trips in 2004, the touring market promises continued growth.

The list of acts on tour or considering touring in 2004 is long and strong (see box, page 28).

"It looks very good," says Dave Lucas, president/co-CEO of Clear Channel Music, the world's largest promoter and venue operator. "Right now, the number of shows that we have tentatively scheduled or confirmed is

a higher number compared to this time last year."

In short, business is up. Gross touring dollars reported to Billboard Boxscore in 2003 were up 25% over the previous year, following a trend of sizable increases during the past several years.

"I think this year is shaping up as generally healthy," says Peter Grosslight, who heads the William Morris Agency's worldwide music division. "Our roster will be as busy [or busier] than last year. All areas—contemporary, country, urban, adult—will be very busy."

Creative Artists Agency music division head Rob Light has a similar forecast. "Knock on wood, I think it's going to be a very healthy year," he says. "A lot of artists are working, and there are some great packages out there."

The list of artists touring in 2004 bodes well for another strong year at the box office, with superstars, breaking acts and well-conceived packages all on tap.

"I don't see any drop in the concert business," says Jon Peters, president of MassConcerts, a

(Continued on page 28)

Prince will celebrate the 20th anniversary of his landmark album "Purple Rain" with his new "Musicology" CD and his first U.S. tour in six years, opening March 29 in Los Angeles.

A Hot 2004 For Festivals

BY SUSANNE ALUIT

Despite coming off a hit-or-miss festival season last year, tour organizers are anticipating a sizzling 2004. Perennial package-tour successes Ozfest and Vans Warped will return for their ninth and 10th installments, respectively. According to the 2003 Billboard Boxscore, Ozfest drew 508,448 fans and Warped drew 629,445 fans.

Lollapalooza is also slated to return, even though last summer's revival stumbled with canceled dates in some markets (*Billboard*, Aug. 2, 2003). The high-profile festival did not crack the top 25 grossing tours in 2003.

William Morris Agency has reservations of world-music festival WOMAD and hip-hop's Smokin' Grooves, set to star Ludacris and 50



Cent, in the works. WMA also has plans to introduce a new franchise, Marley Family Presents, which will feature several family members of reggae legend Bob Marley.

Festival planners believe that concert fans will embrace all these concepts if each can shine in a distinct way. Event lineups must be alluring and ticket prices need to stay competitive, since fans will face a slew of choices this summer.

There is tons of room [for new and old entries], says Marc Geiger, an agent at WMA, which is booking Lollapalooza with partner Perry Farrell of Jane's Addiction. "It really is a question of people putting together the right package... and ticket price."

At press time, WMA had not announced details for its stable of festivals, though Geiger promises a revamped Lollapalooza.

Clear Channel Entertainment also extended its touring reach by opening a new division devoted to creating new festival projects (*Billboard*, March 6). The venue would appear at CCE's 33 amphitheaters, as well as non-CCE-owned venues.

The ideas, shepherded by CCE festival/events group senior VP Jim Lewi and VP Frank LoPresti, include creating lifestyle events for the Hispanic and urban communities.

Kevin Lynton, founder of the Vans (*Continued on page 31*)

Competition Still Fierce

The rise of AEG Live as a national promoter has changed the competitive landscape for rivals presenting concerts on a national scale, including the dominant Clear Channel Entertainment. House of Blues Concerts and Jack House Presents. These companies in turn compete with a host of highly active independents from coast to coast.

"I can't speak to the 800-pound gorilla but we're going to have our best year ever," vows Randy Phillips, chairman of AEG Live, which is producing tours by Rod Stewart, Prince, Alkaiken/Kelly Clarkson and others.

number of national promotions for his company is up "slightly" compared with last year.

"What is up considerably is the number of block bookings we're doing," Lucius says. "Last year is really taking hold, where we're not the promoter for every date on the tour but with one or more artists tied together. Say an agent has 40 dates on a tour, we might have 32 of them."

Independents are also reporting full datebooks. "We're very busy, actually," says Gregg Perloff, president of Another Planet in San Francisco, who counts dates by Shania Twain, Linkin Park, Metallica, Rod Stewart and Dido among his recent successes.

"What happens is, a lot of tours are taken up by a national promoter, probably 40% of the artists that go on tour. We hope the 60% that are left, we hope they look to independent promoters, and so far a lot of people are gravitating toward us. I think the industry is realizing there is a difference in the promoters that you can use; [independents] have the time and inclination to really promote shows."

RAY WADDELL



LUCIUS: BLOCK BOOKINGS UP

Season

Continued from page 27

Boston-based independent promoter. "The record business is really suffering, but live music is still a unique experience—you gotta be there."

In addition to tours by top headliners, many intriguing multi-act tours are on the horizon, including Ozfest, Vans Warped, Lollapalooza, Projekt Revolution, Beyoncé/Missy Elliott/Alicia Keys, No Doubt/Blink-182 and this season's "American Idol" finalists.

Tours On Tap

Tours this season are confirmed for Prince, Madonna Metallica, Britney Spears, David Bowie, Sting, Jimmy Buffet, and Linkin Park.

Also confirmed are tours by Rob Stewart, Dave Matthews Band, Bette Midler, Rush and Fleetwood Mac.

Unconfirmed but expected on tour: Eric Clapton, Phish, 50 Cent, Van Halen and Janet Jackson.

"I would say this is a very good mix," Lucas says.

Tommy Arns, president of Writers and Artists Group International, which represents such acts as Metallica, Rod Stewart and Billy Joel, adds: "I'm optimistic about our roster, and about the industry in general."

Alex Hodges, executive VP at House of Blues Concerts, says the year is already off to a good start for his company. He is particularly excited about some of the package tours coming up this summer, such as No Doubt/Blink-182.

That said, nothing in the music business is a sure thing. "It's going to be a good year for the good acts," promoter Louis Messina of TMO/ABC Live says. "The good shows, priced right, in the right market, will do fine. I think the business is healthy, as long as we don't try to force things on people that they don't want to see—they ain't coming."

A trend of dollars outpacing attendance continued in 2003, with total attendance up less than half the rate of gross dollars. Per-show attendance was down 8.6% industrywide in 2003.

"Last year, in an economic time when things were a little uncertain, we saw a reduction in traffic but an increase in average show attendance," Lucas says. Such efficiency seems to indicate CCE was more prudent in the shows and tours it bought, which Lucas does not deny.

"It's a matter of knowing when to say no, and we did say no to several tour last year and will say no to several tours this year," he says.

Promoter Seth Hurwitz of LIMP, in Washington, D.C., says his colleagues seldom say no to an offered tour. "I never hear 'em passing on anything. But that's good for guys like me. I'm not under pressure to book something."

Still, Lucas says CCE's volume for 2004 appears to be on the upswing. "This year," he says, "more artists are going out and, at the same time, the economy seems to be picking up."

Some believe the competition between AEG Live and CCE has a downside. "The wars of AEG and Clear Channel for tours are hot, and it seems that they are going to pay even more money than ever before to gain control and market share," says Alex Hodges, executive VP of HOB. "As we have seen, this impacts ticket prices and the paid attendance of shows. It will take innovation and multiple-price events to get more people in the future."

Clear Channel Music president/co-CEO Dave Lucas says the

Pricing Always A Concern

Touring industry executives agree that ticket prices will continue to be a major issue during the coming spring and summer concert seasons.

"With the tremendous rise in ticket prices over the last few years," says Peter Grosslight, head of William Morris Agency's worldwide music division, "you have to be very careful not to overprice, or you can create a situation where the artist turns into a 'can miss' rather than a 'must see'... We are all affected by the relative lack of new artists as ticket sellers."

Independent promoter Seth Hurwitz of LIMP, in Washington, D.C., believes the best-valued tickets and top artists will be fine.

"There's a lot of decent, quality stuff out there, and there's a lot of crap," he says. "The crap fills up schedules. Acts that can't get a lot of money the rest of the year go out in the summer, because they know they can get paid by people that don't care about the net."

Dennis Arfa, president of Writers

and Artists Group International, notes that the 2004 touring landscape holds a nice mix of perennial favorites that tour every year and artists that go on tour on the road less frequently. "There are acts that tour every year and year out, and there are acts that don't tour that often, so it's special," he says.

But even with an increase in artists controlling their own revenue by touring more, 13,437 concerts were reported to Billboard Boxscore in 2003, up more than 25%—venue managers still want more.

A proliferation of buildings exacerbates the problem of more venue artists to play them. "From the point of view of the building managers, there are never enough shows, especially in the fall, winter and spring," says promoter Jon Peters, president of MassConcerts. "But most of these places weren't built for concerts—they were built for sports. So they shouldn't expect [music] promoters to fill them up."

RAY WADDELL

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Headlining Next For Mindy Smith

After testing the touring waters by opening for John Hiatt and Nicki Crick, Vanguard artist Mindy Smith is playing select headlining shows.

Smith will tour throughout the spring. Among the high-profile dates on tap are the **Knitting Factory** April 3 in New York, Los Angeles, Avalon Theatre April 9 and the **Warfield Theatre** in San Francisco April 10.

Jay Williams at the William Morris Agency booked the dates.

"I love performing," Smith says, adding that she doesn't want to overload her schedule with concert dates at this stage of her career. "We could be out every day, according to my manager [Casey Verbeck at Partners in Music]. But I'm the kind of person who has to ease into everything."

Smith wrote 10 of the 11 cuts on "One Moment More," her debut album. But it was the song of another female singer/songwriter that first brought Smith widespread attention. The artist's cover of **Dolly Parton's** "Jolene," a duet with Parton, was first released as the leadoff single from "Just Because I'm a Woman: The Songs of Dolly Parton." It now graces Smith's debut album as a bonus cut.



SMITH: SLOW BETTER THE SECOND TIME

Nashville labels vied for Smith's original songs before she signed with Vanguard.

"My intentions were just to make a record I believed in, and if we sold a couple thousand units we'd be good to go for the next record," she says. "I'm pleased with how well it's going, but at the same time I'm a little nervous; I wear my heart on my sleeve, and I've been blessed that some people connect with that."

When On the Road talked with Smith, she was an hour away from heading out on a run that would lead to a performance at the South by Southwest Music Conference in Austin. "I played there last year with **Lee Ann Womack**, and I didn't really get accepted," she says. "This year, I'm the 'next big thing.' Maybe it

should be 'look out for this one.' Or 'there she blows.'"

NO PROBLEM, HOUSTON: Everything's bigger in Texas, including **Kenny Chesney**.

March 17, the day of Chesney's performance, was a record-breaking day

at the **Houston Livestock Show and Rodeo**, as the show set a new paid attendance record of 70,068. Held at **Reliant Stadium**, the Livestock Show and Rodeo ended March 21.

BIG CHANNEL ON CAMPUS: MTV, MTV's 24-hour college network, will present the **Distillers' 2004** North American tour in the network's first tour sponsorship since launching in January.

MTV teamed up with the punk-rock quartet on the 26-date trek that began March 25 at the **Metro** in Chicago.

Dates are on the books until April 25 at the **Hub** at the University of California-Santa Barbara. MTVu airs at more than 720 colleges across the country.

WAB-ON, DUDE: **Sammy Hagar** will open their U.S.-based **Cabo Wabo** Casino April 30, inside **Harveys Resort Casino** at Lake Tahoe, Nev.; **Harrah's Entertainment** owns both facilities. The club is nicknamed "Taho Wabo."

Hagar plays three grand-opening weekend shows across the street at **Harrah's South Shore Room**, April 30-May 2.

TULSA TIME: Argentine architect **Cesar Pelli** will lead a team of designers, architects and engineers in designing a new downtown arena in Tulsa, Okla., as well as in redesigning the adjacent convention center.

Pelli will work with Tulsa's **Matrix Architects Engineers Planners** and North Carolina-based **Odell Associates**. Planners will break ground in December, with a targeted completion date of 2007. Last September, Tulsa County voters approved a one-cent sales tax increase to fund \$544 million in civic improvements, including \$183 million for the arena/convention center project.

APRIL 3 2004		Billboard	BOXSCORE CONCERT GROSSES	
ARTIST	VENUE/ CITY/STATE	GROSS/ GROSS PER PERSON	ATTENDANCE/ ATTENDANCE PER PERSON	PROMOTER
BETTE MIDLER	St. Pete Times Forum, Tampa, March 2	\$930,302 \$151.75/\$41.25	6,762 12,818	Clear Channel Entertainment, in-house
ALAN JACKSON, MARTINA MCBRIDE	Wachovia Center, Philadelphia, Pa., March 5	\$24,194 \$10.50/\$49.50/\$27.50	15,754 15,754	AEG Live
BRITNEY SPEARS, KELIS, RYE SWEETMAN	Save Mart Center, Fresno, Calif., March 5	\$708,384 \$200.54/\$10	12,710 12,000	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Office Depot Center, San Jose, Calif., March 6	\$505,118 \$34.50	15,913 15,913	Clear Channel Entertainment
LINKIN PARK, P.O.D., HOOBASTANK, STORY OF THE YEAR	Greensboro Coliseum, Greensboro, N.C., March 6	\$489,610 \$34.50	12,118 12,118	Clear Channel Entertainment
LUIS MIGUEL	Tecum Convention Center, Tucson, Ariz., March 5	\$407,852 \$126.586/\$96	5,189 5,395	House of Blues Concerts
BARENAKED LADIES, GAVIN DUGRAW, BUTTERFLY BOUCHER	FleetCenter, Boston, March 5	\$396,630 \$45.935	9,444 17,509	Clear Channel Entertainment
ERYKAH BADU, FLOETRY	Radio City Music Hall, New York, March 5	\$297,425 \$60.95/\$40.925	5,893 5,848	Radio City Entertainment
BROOKS & DUNN, JOE NICHOLS	NHL Civic Center, Duluth, Ill., March 5	\$229,536 \$41.25	6,140 indefinite	Clear Channel Entertainment
SARAH BRIGHTMAN	Spokane Arena, Spokane, Wash., March 5	\$226,194 \$70.95/\$55	3,850 indefinite	Clear Channel Entertainment
SARAH BRIGHTMAN	Bradley Center, Milwaukee, March 5	\$223,149 \$75/\$47	3,362 5,973	Clear Channel Entertainment
JOHN MAYER, MAROONS	Tecum Convention Center, Tucson, Ariz., March 5	\$223,632 \$38	6,466 7,846	Clear Channel Entertainment
JOHN MAYER, MAROONS	Mississippi Coliseum, Jackson, Miss., March 5	\$217,124 \$34	6,386 7,500	Beaver Productions
JOHN MAYER, MAROONS	Mid-South Coliseum, Memphis, Tenn., March 5	\$216,966 \$33.75	6,415 7,500	Beaver Productions
NEIL YOUNG	Memorial Auditorium, Sacramento, Calif., March 5	\$216,395 \$69.50/\$49.50	3,528 3,633	Clear Channel Entertainment
JOHN MAYER, MAROONS	Kaiser Uniforum Lakeside Arena, New Orleans, March 5	\$212,591 \$33.50	6,346 8,500	Beaver Productions
BARENAKED LADIES, GAVIN DUGRAW, BUTTERFLY BOUCHER	Comerford County Civic Center, Portland, Maine, March 5	\$211,540 \$45.935	5,862 8,723	Clear Channel Entertainment
A PERFECT CIRCLE	Festival Hall, Melbourne, Australia, March 5	\$210,457 \$273.448/Australian	4,863 5,000	Jack Usher Presents, Michael Chapp Entertainment
JOSH GROBAN	Wing Center for the Performing Arts, Boston, March 5	\$210,834 \$17.038	3,534 indefinite	Clear Channel Entertainment
NEIL YOUNG	World Arena, Colorado Springs, Colo., March 5	\$205,268 \$69.530.50	3,867 6,246	Clear Channel Entertainment
HAYLEY WESTENRA	Christchurch Town Hall, Christchurch, New Zealand, Feb. 18-19	\$204,489 \$298.144/New Zealand	4,560 4,600 two shows	Pacific Entertainment
ERYKAH BADU, FLOETRY	Fox Theatre, Atlanta, March 12	\$202,804 \$41/\$42	4,362 indefinite	Steve Urban Presents
BOB DYLAN	Aragon Ballroom, Chicago, March 5	\$202,500 \$45	4,560 indefinite	Jan Productions
RASCAL FLATTS, BRIAN MCCOMAS, CLEUDIS T. JUDD	UHS Dome, Casper, Wyo., March 5	\$202,282 \$33.75/\$25.75	6,099 indefinite	Clear Channel Entertainment
BROOKS & DUNN, JOE NICHOLS	Wisconsin Youth & Civic Center, Salisbury, Md., March 5	\$201,818 \$29.75	5,278 6,317	Clear Channel Entertainment, in-house
JOHN MAYER, MAROONS	Panasonic Civic Center, Panama City, Fla., March 5	\$193,865 \$75/\$39.50	5,529 7,000	Beaver Productions
ERYKAH BADU, FLOETRY	Fox Theatre, Detroit, March 5	\$193,489 \$75/\$39.50	4,360 4,700	Clear Channel Entertainment
ENRIQUE IGLESIAS	Allstate Arena, Rosemont, Ill., Feb. 19	\$192,870 \$50/\$40	4,188 4,243	Clear Channel Entertainment
BARENAKED LADIES, GAVIN DUGRAW, BUTTERFLY BOUCHER	Glaxo Center, Harrisburg, Pa., March 12	\$192,484 \$29.50	4,673 5,110	Jack Usher Presents N.E.
NICKELBACK, THREE DAYS GRACE, THE TREWS	Moncton Coliseum, Moncton, N.B., March 19	\$191,965 \$126.561/Canadian	6,318 7,400	Gilbert Entertainment Group, House of Blues Canada
STAINED, DOGGHIT	Paul F. Tsongas Arena, Lowell, Mass., Feb. 19	\$186,049 \$24	6,943 indefinite	Clear Channel Entertainment
KID ROCK	Freedom Hall Civic Center, Johnson City, Tenn., March 5	\$184,590 \$35	5,209 8,706	Clear Channel Entertainment
GAITHER HOMECOMING	Crown Coliseum, Fayetteville, N.C., March 5	\$183,718 \$17.51/\$17.5	8,371 10,860	Clear Channel Entertainment
GAITHER HOMECOMING	Mississippi Coliseum, Jackson, Miss., March 5	\$182,827 \$17.51/\$17.5	8,323 8,325	Clear Channel Entertainment
RASCAL FLATTS, BRIAN MCCOMAS, CLEUDIS T. JUDD	Wor Memorial Auditorium, Bryn Mawr, N.Y., March 5	\$182,730 \$37.75	5,996 indefinite	Clear Channel Entertainment

Source: N.A.A.A. Boxscore Office. All figures represent gross and are subject to audit by the Boxscore Office. *Source: Boxscore Office. All figures represent gross and are subject to audit by the Boxscore Office.

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Festivals

Continued from page 28

Warped tour, is confident he will offer a one-two punch with affordable ticket prices and major headliners—including New Found Glory and Good Charlotte, who shared the bill on the 2003 Honda Civic tour.

To keep ticket prices down, Lyman says that groups agree to perform for less than their usual artist fees to participate in the budget-conscious tour. At \$25 a pop, Warped tickets are on average 50% less than many other summer festival tickets, he notes.

Despite its cost structure, Warped still draws first-rate acts because it is credited for breaking many of today's pop-punk superstars, including Blink-182, Good Charlotte and New Found Glory.

The Warped tour starts June 25 at Reliant Center in Houston and wraps Aug. 8 at Brockton Fairgrounds in Brockton, Mass.

OZZMAN COMETH ONCE AGAIN

At a Feb. 20 press conference announcing details for Ozzfest 2004, Ozzy Osbourne was still wearing a neck brace—the result of sustaining severe injuries from an ATV crash.

The 26-date tour kicks off July 10 at ctnow.com Meadows Music Theatre in Hartford, Conn.

Osbourne assured fans of his performance health, insisting "I'm ready to rock, man." Also adding star power to the 2004 lineup will be the reunion of Judas Priest and Ozzfest regular Slayer.

Sharon Osbourne, Ozzy's wife and manager, also made sure to mention that tickets will stay the same as they have for the past two years, \$10-\$65.

In contrast, Bonnaroo (June 11-14 in Manchester, Tenn.) is hiking prices to \$139.50 and \$164.50, up from \$119.50, \$134.50 and \$149.50 last year.

Organizers have boosted the festival's talent budget by about 30%, says Jonathan Mayers, partner of Superfly Productions, which is co-producing Bonnaroo with A.C. Entertainment. The festival's 2004 marquee features Bob Dylan, Trey Anastasio, the Dead and Willie Nelson, among others.

The Coachella Valley Music & Arts Festival, running May 1-2 in Indio, Calif., arguably has some of the highest-profile acts of the season. Radiohead will headline the event, playing its first West Coast summer festival gig in recent memory, and the Cure is back after a long touring absence. To top it off, the Pixies have chosen Coachella as the site to kick off their reunion trek. (Although the band is playing about a dozen warm-up gigs beforehand.)

"It is all about Radiohead and the Cure. We've been going after them for so long," says Paul Tollett, president of Coachella promoter Goldenvoice, who is not sure what led either band to agree this year. "But when they said yes, I can't explain how excited we were."

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Redman Plants New Ideas With SFJAZZ Collective

San Francisco has long been renowned as a city that marches to a different drummer, whether it be progressive politics or gay marital rights. So, it comes as no surprise that **SFJAZZ** is breaking new ground in the fifth year of its Spring Season: the premiere of a house band.

Saxophonist **Joshua Redman** heads the **SFJAZZ Collective**, an octet of all-star leaders in their own right.

Comprising vibist **Bobby Hutcherson**, trumpeter **Nicholas Payton**, alto saxophonist **Miguel Zenón**, trombonist **Josh Roseman**, pianist **Renee Rosnes**, bassist **Robert Hurst** and drummer **Brian Blade**, the multigenerational band makes its official San Francisco debut with concerts April 1 and 2 at **Palace of Fine Arts Theater**.

It will perform original material as well as adventurous explorations of the works of **Ornette Coleman**, with new arrangements by **Gil Goldstein**.

"This is a true composer's collective," says Redman, who has served as **SFJAZZ** Spring Season artistic director since its inception. "We set this in motion three years ago. I felt strongly that a special band not be just a repertory ensemble, primarily playing the music of the greats like

Louis Armstrong or **[Thelonious] Monk**. The **Lincoln Center Jazz Orchestra** is a wonderful group, but we've chosen a different path."

The Collective convened in early March in San Francisco and set up a five-week residency. The first three weeks were dedicated to rehearsals and educational outreach in the community; the last two weeks are performance-oriented.

"The quality of the ensemble is jaw-dropping," says **SFJAZZ** executive director **Randall Kline**, whose San Francisco Jazz Festival celebrates its 22nd anniversary this fall. "Josh wanted a flexible group for creating new work. This band is all about pushing jazz forward. Jazz is a living, breathing, moving art. We wanted to present that instead of constantly looking backward."

Redman agrees. "This experiment is so atypical. We're creating something entirely new with this resident project. It's a new environment and a new concept for jazz musicians."

Each year, the **SFJAZZ Collective** will balance its program of originals

with interpretations of a modern jazz master.

"I wanted Ornette to be the focus of the first year," Redman says. "The spirit of his music is the sound of surprise. It's quirky, angular, offbeat and beautiful. We are integrating his works into our band's sound."

Jazz Notes

By Dan Ouellette
doellette@billboard.com



SFJAZZ will record all nine of the Collective's concerts on the West Coast and choose the best performances for a two-CD package. The collectors' edition, with 5,000 individually numbered copies, will be available May 4 from **SFJAZZ** (sfjazz.org).

The **SFJAZZ** Spring Season began March 12 and continues through March 25. The program features performances by **Charles Lloyd**, the

Wayne Shorter Quartet, **Joe Zawinul Syndicate**, **Jimmy Scott**, **Matthew Ship**, **Hugh Masada**, **Sonny Rollins** and **Jojo Gilbert**.

JAZZ FOR PEACE: New entity **Musicians for Peace and Justice** organized an all-star concert March 10 at New York club **Sweet Rhythm** to benefit **United for Peace and Justice**, sponsor of the March 20 worldwide peace march.

"We wanted to bring awareness to the march," said pianist **Cynthia Hills**, who spearheaded the event. "Musicians and the audience were inspired, money was raised, and it seems like this may be a catalyst to further action and focus in the jazz community."

Guitarist **Jim Hall** headlined the event. He performed "In a Sentimental Mood," then engaged in a free improvisation with Hills.

"Playing free felt appropriate to the setting," Hall told *Billboard* the next day. "It's all about people getting along and reacting to each other. This is the darkest period politically that I've experienced. Last night was like therapy. Some of the frown lines today are gone from my face."

Historically, jazz has been a voice protesting the status quo. **Ted Sirota's Rebel Souls'** compelling post-bop, swing-to-avant opening "Breeding Resistance" (Delmark) is the latest album to dynamically do so.

The Chicago-based ensemble features **Barbara and Isotope 217** guitarist **Rick Parker**. Drummer/bandleader **Sirota** writes in the album's liner notes that the set's intent is "to let our music be a shot in the battle to beat back and defeat those who will continually try to lure us back to the Dark Ages."

THREE DOT LOUNGE: Jazz at Lincoln Center has linked its Web site (jazzatlincolncenter.org) with **Music Education Coalition** (supportmusic.com). The pairing hopes to aid parents and educators striving to keep music pro-

grams in schools... **Frank Sinatra** launched his trailblazing popular-music career with swing trombonist **Tommy Dorsey** and his orchestra.

On April 6, **Bluebird Records** will release for the first time songs from the pair's early-'40s NBC radio broadcasts. "Young Blue Eyes: Birth of the Crooner" features rare covers and tunes not previously associated with the Sinatra repertoire...

On March 16, **Sunnyside Records** delivered a doubleheader of potent jazz: pianist **Jason Lindner's** "Live/UK" and drummer **Jeff "Tain" Watts' "Megawatts,"** his never-released 1991 session featuring late piano ace **Kenny Kirkland**... Vocalist **Libby York** makes her auspicious **BlueJazz** debut, "Sunday in New York," with a fine support cast including pianist **Renee Rosnes**, saxophonist **Frank Wess** and drummer **Ray Drummond**... In the most suspect jazz release of the month, **Shanachie Entertainment** delivers "Jazz for Couch Potatoes," a collection of jazzed-up versions of TV show themes. Guitarist **Chuck Loeb** leads the band on the album.

INDIES BLOOM: It must be spring, as a fresh crop of indies is blooming. **Bill Bruford's** "Random Acts of Happiness," recorded live at **Yoshi's** jazz club in Oakland, Calif., will street April 20 on the drummer's new label, **Summerford Records**. **Small's**

Records, an outgrowth of New York's now-shuttered **Small's** club and newly opened **Fat Cat** venue, has been launched to document such older and lesser-known artists as tenor saxophonist **Ned Gold** and drummer **Ari Hoenig**. A spinoff of the Brooklyn-based **OmniTone** label, **ToneScience** is releasing purely improvised music directly from its Web site (tonescience.com). The first two CDs are "New Math," duos by pianist **Mick Rossi** and trumpeter **Russ Johnson**, and guitarist/sound designer **Johnny Valentine's** "Eight Shorts in Search of David Lynch."

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Pictured standing, from left, are **SFJAZZ Collective's** Payton, Blade, Roseman and Hurst. Sitting, from left, are **Hutcherson, Rosnes, Redman and Zenon.**

Hip-Hop Meets Blues At 21st Century

BY GAIL MITCHELL

Chris Thomas King believes a person doesn't have to be "65 years old to be considered a bluesman." To drive that point home, his New Orleans-based label released the hip-hop blues debut of the 21 C-B-Boys.

"Now or Never" is the collaborative effort between Myself (aka Akil Omar) and Baby Wolf (Kipori Woods). Both are in their late 20s.

King's 21st Century Blues Records released the set March 23. Select-O-Hits distributes the 5-year-old label. Its title is where 21 C-B-Boys gets its moniker, 21st Century Blues Boys. "A lot of blues labels are complaining that their fan base is dwindling and they're losing dollars," King says. But, he adds, "these labels aren't developing new acts or reaching out to the younger generation."

BUILDING A POSITIVE BRIDGE

Myself and Baby Wolf are determined to bridge that generational gap. As the duo's rapping half, Myself's influences include Gil Scott-Heron and the Last Poets. He has toured with the Roots and Common.

Delta slide guitarist Baby Wolf is the grandson of "Luscious" Lloyd Lambert, bassist for the legendary Guitar Slim ("The Things That I Do To"). He has also studied with jazz patriarch Ellis Marsalis.

Both had recorded independent projects prior to fusing their sound under King's direction. Their work on "Now or Never" ranges from the juke-joint tune "She's a Dogcatcher"—a co-write between King and Mystikal associate DJ Spin—to the socially conscious "41 Bullets."

"The concept is to usher in a positive new framework of the blues with a hip-hop connection," Myself says. "The connection

is life's everyday struggles: unemployment, family issues, police brutality. With the resurgence of spoken word and conscious hip-hop, the timing couldn't be any more perfect."

Nearly 10 years have elapsed since King's blues hip-hop foray, "21st Century Blues... From da Hood," was released. He has since issued his own albums through 21st Century Blues, including "Dirty South Hip-Hop Blues." However, the



21 C-B-BOYS: PROVING YOU CAN BE YOUNG AND STILL HAVE THE BLUES

Grammy Award winner is best known for his work in the film "O Brother, Where Art Thou?" and its pivotal soundtrack.

Despite the success of "O Brother," and a visibility boost that last year's PBS series "Martin Scorsese Presents The Blues" gave the genre, commercial radio remains a tough sell.

"Going to commercial radio and trying to buy your way onto the air... we know as an indie we can't compete there," King says. But with the support network he has built within the past

decade, King is forging inroads through alternative strategies. His four-member staff works from a mailing list of 300 stations that carry specialty, syndicated and NPR-type programs. He is also approaching club DJs.

LUCRATIVE LICENSING

A more lucrative route lies in his 21st Century Blues Films. Through this division, King licenses the label's music for various projects. He is currently working on the soundtrack to the upcoming Ray Charles biopic, "Unchain My Heart."

Directed by Taylor Hackford and starring Jamie Foxx as Charles, the Universal Pictures film bows in October. King sings and has a role in the movie, while Baby Wolf has a cameo.

"The biggest part of our income is licensing and soundtracks," King says. "That's a way to reach a larger fan base. A three-minute video for a blues artist doesn't work. And this is a better scenario than spending a couple hundred thousand on something that doesn't bring in any income."

To date, the label has serviced "Now or Never" to blues, Americana and R&B and hip-hop stations, and it has attracted attention from a few radio outlets. Syndicator House of Blues Radio will feature 21 C-B-Boys in an upcoming program. A college tour is also being discussed.

"If radio bites, fine," Myself says. "But we're more into building from a grass-roots foundation."

In addition to the 21 C-B-Boys, the label is eyeing a potential roster of four to five artists. King is in discussions with two English acts about projects in a "hip-hop rock blues" vein.

King says he is not opposed to having some help from the majors, noting that he has talked with Verve and Blue Note. "I feel like the poor man's Russell Simmons in a way," he continues. "I don't want to be the next Berry Gordy. I just want a huge void for contemporary blues—and I'm trying to fill it."

Legendary Marvin Gaye As Relevant As Ever

Before cameras begin rolling on ABC's "Motown 45" special, another occasion will be observed. April 1 marks the 20th anniversary of Marvin Gaye's death. The Motown album would have turned 65 April 2.

Gaye represents one of several pivotal chapters in Motown lore. Already an established R&B star who made women swoon, he ignored advice against switching musical directions.

But his 180-degree turn culminated in the seminal 1971 album "What's Going On." And 33 years later, its influence still resonates.

Just as vital and fresh as it was then, Gaye's timeless vision underscores how truly powerful music can be. As he noted, "I felt the strong urge to write music and to write lyrics that would touch the souls of men." He did.

"Marvin expressed all the fundamental human traits in his music—yearning, hope, joy, fear, courage," author David Ritz says. He penned the Gaye biography "Divided Soul" and co-wrote lyrics on the singer's hit "Sexual Healing."

"He was a conduit," Ritz adds. "He channeled a universal creative energy. He wasn't afraid of confusion or contradiction. He let it all out. In his personal life, if the various voices inside his head remained in conflict, he brought those same voices into harmony in the studio. He not only sang exquisitely, he felt exquisitely; he wrote honestly. Above all, he conveyed a sweetness [which], while always funky, was also divine."

Macy Gray will interpret another Gaye classic, "Let's Get It On," for "Motown 45." Calling Gaye the "consummate artist," Gray says his secret lies in "the way he put things. 'Let's Get It On.' 'Get to Give It Up.' 'Inner City Blues'... all his records are just beautiful. His lyrics are so brilliant

and still relevant today.

"And the Motown legacy itself shows how to write great songs and what music is all about. We need to keep that legacy alive," Gray says.

In addition to various reissues currently in stores, he is among the featured artists on the forthcoming CD "Motown: #1's" (Motown/UTV Records/Universal Music Enterprises). Gaye's visage is also being considered for a U.S. stamp in 2006.

"Motown 45" will be taped April 4 at the Shrine Auditorium in Los Angeles. It airs later in the spring, with a portion of the proceeds benefiting the United Negro College Fund.

Among the other performer pairings are Smokey Robinson and newcomer Joss Stone dueting on the former's "I Second That Emotion."

BACKSTAGE: In front of the cameras at the 18th annual iHeart Train Music Awards (March 20), Outkast picked up two awards and shared entertainer of the year honors with Beyoncé. Janet Jackson and R. Kelly

were saluted for their career achievements. (For a complete list of winners, visit billboard.com/awards.)

Behind the scenes, Outkast cohort Sleepy Brown talked up his new

Rhythm & Blues
By Gail Mitchell
gmitch@billboard.com



GAYE: AS EXHIBITIONED AUTHOR DAVID RITZ, THE ARTIST NOT ONLY SANG EXQUISITELY, HE FELT EXQUISITELY

Intersect album. "For the Crown and Sexy." The "Nate Dogg of the South" colorfully described the June set as "music your mama cleaned the house to before a party." Guests include Lauryn Hill and J. Cole.

Trivia note: Brown's dad, Jimmy, was a member of 70s group Brick. Father and son are planning an album together as well as a remake of Brick's 1976 crossover hit "Dazz."

Lil Jon touted his new energy drink, naturally called Crunk. Selling in Atlanta now, the drink is slated for national distribution in a year.

In addition to a new album

(Continued on page 34)

APRIL 3
2004

Billboard[®] HOT R&B/HIP-HOP AIRPLAY

LAST WEEK	TITLE	ARTIST	IMPACT/PROMOTION LABEL
1	Yeah!	Usher	6 (RCA)
2	Ignity	Destiny Fierro	1 (Jive)
3	One Call Away	Chingy	1 (Jive)
4	Don't Stop Your Shoulder	Chingy	1 (Jive)
5	Splash Waterfalls	Twista	1 (Jive)
6	Sony 2004	Various Artists	1 (Jive)
7	If I Ain't Got You	Chingy	1 (Jive)
8	Slow June	Chingy	1 (Jive)
9	I Don't Wanna Know	Chingy	1 (Jive)
10	Wanna Get To Know You	Chingy	1 (Jive)
11	Burn	Chingy	1 (Jive)
12	Slow June	Chingy	1 (Jive)
13	I'm Still In Love With You	Chingy	1 (Jive)
14	Rubber Band Man	Chingy	1 (Jive)
15	All Falls Down	Chingy	1 (Jive)
16	Freddie A Look	Chingy	1 (Jive)
17	Ma, Myself And I	Chingy	1 (Jive)
18	Game Over (Flip)	Chingy	1 (Jive)
19	Salt Shaker	Chingy	1 (Jive)
20	No Better Love	Chingy	1 (Jive)
21	Naughty Girl	Chingy	1 (Jive)
22	Don't Take Your Love Away	Chingy	1 (Jive)
23	I Can't Wait	Chingy	1 (Jive)
24	You Don't Know My Name	Chingy	1 (Jive)
25	Overnight Celebrity	Chingy	1 (Jive)

LAST WEEK	TITLE	ARTIST	IMPACT/PROMOTION LABEL
1	Yeah!	Usher	6 (RCA)
2	Ignity	Destiny Fierro	1 (Jive)
3	One Call Away	Chingy	1 (Jive)
4	Don't Stop Your Shoulder	Chingy	1 (Jive)
5	Splash Waterfalls	Twista	1 (Jive)
6	Sony 2004	Various Artists	1 (Jive)
7	If I Ain't Got You	Chingy	1 (Jive)
8	Slow June	Chingy	1 (Jive)
9	I Don't Wanna Know	Chingy	1 (Jive)
10	Wanna Get To Know You	Chingy	1 (Jive)
11	Burn	Chingy	1 (Jive)
12	Slow June	Chingy	1 (Jive)
13	I'm Still In Love With You	Chingy	1 (Jive)
14	Rubber Band Man	Chingy	1 (Jive)
15	All Falls Down	Chingy	1 (Jive)
16	Freddie A Look	Chingy	1 (Jive)
17	Ma, Myself And I	Chingy	1 (Jive)
18	Game Over (Flip)	Chingy	1 (Jive)
19	Salt Shaker	Chingy	1 (Jive)
20	No Better Love	Chingy	1 (Jive)
21	Naughty Girl	Chingy	1 (Jive)
22	Don't Take Your Love Away	Chingy	1 (Jive)
23	I Can't Wait	Chingy	1 (Jive)
24	You Don't Know My Name	Chingy	1 (Jive)
25	Overnight Celebrity	Chingy	1 (Jive)

Music[®] R&B/Hip-Hop

Gaye

Continued from page 33

("Crunk Juice"), more producing (Usher's "Yeah!"), a sunglass line and movie scoring. Jon and crew are busy with another project. Coming soon to MTV: "The Adventures of Lil Jon & The East Side Boyz."

Bentley Farnsworth, one-time personal assistant to Sean "P. Diddy" Combs, is striking out on his own. The Parosol Line is the name of his high-fashion umbrella collection, which starts at the princely sum of \$160. Handle styles range from alligator and crocodile to diamond.

He's also getting in touch with his musical side. Farnsworth says he will guest on a remix of a Kanye West single and may work with the producer/artist on a solo project.

"I'm not a rapper or MC," Farnsworth declares. "I'm a Renaissance man doing dissertations over instruments."

MUSICAL NOTES: Patti LaBelle is looking for a few good women. Because she is touring soon, the songstress is holding auditions for backup

singers March 25-27 at Indra Studios in Philadelphia (610-645-5787).

Island Def Jam chairman Antonio "L.A." Reid, Denzel Washington and Capricorn Records founder Phil Walden are among the presenters at the third annual Atlanta Heres Awards. Honorees include producer Dallas Austin and Outkast. The Atlanta chapter of the National Academy of Recording Arts and Sciences is presenting the April 1 event at the Westin Peachtree Plaza.

Dome Records has licensed Rahman Patterson's new album for the United Kingdom and Europe. "After Hours" features tracks co-produced with Van Hunt, Jamey Jay and Steve "Silk" Hurley. The U.K. street date is April 26.

Congratulations to producer/songwriter Rodney Jerkins and actress/singer J'Enriquez. The two will be the knot April 4 in Laguna Beach, Calif.

IN MEMORIAM: Condolences to the family, friends and associates of Amos Parler. Interscope's West Coast regional R&B promotion manager died March 21 after a motorcycle accident. He was 31. The always-smiling Parler possessed unflagging enthusiasm for life and the music biz. He will be sorely missed.

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LAST WEEK	TITLE	ARTIST	IMPACT/PROMOTION LABEL
1	Stand Up In It	Chingy	1 (Jive)
2	Tipsy	Chingy	1 (Jive)
3	Yeah!	Usher	6 (RCA)
4	All Falls Down	Chingy	1 (Jive)
5	Game Over (Flip)	Chingy	1 (Jive)
6	Naughty Girl	Chingy	1 (Jive)
7	Don't Stop Your Shoulder	Chingy	1 (Jive)
8	Splash Waterfalls	Twista	1 (Jive)
9	Ma, Myself And I	Chingy	1 (Jive)
10	Freddie A Look	Chingy	1 (Jive)
11	Naughty Girl	Chingy	1 (Jive)
12	Slow June	Chingy	1 (Jive)
13	Push	Chingy	1 (Jive)
14	Victory 2004	Various Artists	1 (Jive)
15	Salt Shaker	Chingy	1 (Jive)
16	Overnight Celebrity	Chingy	1 (Jive)
17	Freddie A Look	Chingy	1 (Jive)
18	Freddie A Look	Chingy	1 (Jive)
19	Freddie A Look	Chingy	1 (Jive)
20	Freddie A Look	Chingy	1 (Jive)
21	Freddie A Look	Chingy	1 (Jive)
22	Freddie A Look	Chingy	1 (Jive)
23	Freddie A Look	Chingy	1 (Jive)
24	Freddie A Look	Chingy	1 (Jive)
25	Freddie A Look	Chingy	1 (Jive)

LAST WEEK	TITLE	ARTIST	IMPACT/PROMOTION LABEL
1	Yeah!	Usher	6 (RCA)
2	Tipsy	Chingy	1 (Jive)
3	One Call Away	Chingy	1 (Jive)
4	I Don't Wanna Know	Chingy	1 (Jive)
5	Don't Stop Your Shoulder	Chingy	1 (Jive)
6	Splash Waterfalls	Twista	1 (Jive)
7	P*H*U* (I Don't Want You Back)	Chingy	1 (Jive)
8	My Band	Chingy	1 (Jive)
9	Salt Shaker	Chingy	1 (Jive)
10	Burn	Chingy	1 (Jive)
11	Wanna Get To Know You	Chingy	1 (Jive)
12	Freddie A Look	Chingy	1 (Jive)
13	Overnight Celebrity	Chingy	1 (Jive)
14	Freddie A Look	Chingy	1 (Jive)
15	Freddie A Look	Chingy	1 (Jive)
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23	Freddie A Look	Chingy	1 (Jive)
24	Freddie A Look	Chingy	1 (Jive)
25	Freddie A Look	Chingy	1 (Jive)

LAST WEEK	TITLE	ARTIST	IMPACT/PROMOTION LABEL
1	TIPSY	Chingy	1 (Jive)
2	ONE CALL AWAY	Chingy	1 (Jive)
3	SPLASH WATERFALLS	Twista	1 (Jive)
4	DIRT OFF YOUR SHOULDER	Chingy	1 (Jive)
5	HOTEL	Chingy	1 (Jive)
6	SLOW JAMZ	Chingy	1 (Jive)
7	WANNNA GET TO KNOW YOU	Chingy	1 (Jive)
8	SALT SHAKER	Chingy	1 (Jive)
9	I'M STILL IN LOVE WITH YOU	Chingy	1 (Jive)
10	FREEK-A-LEEK	Chingy	1 (Jive)
11	RUBBER BAND MAN	Chingy	1 (Jive)
12	ALL FALLS DOWN	Chingy	1 (Jive)
13	GAME OVER (FLIP)	Chingy	1 (Jive)
14	OVERNIGHT CELEBRITY	Chingy	1 (Jive)
15	THROUGH THE WIRE	Chingy	1 (Jive)
16	NO BETTER LOVE	Chingy	1 (Jive)
17	DUDE	Chingy	1 (Jive)
18	THE WAY YOU MOVE	Chingy	1 (Jive)
19	MY BAND	Chingy	1 (Jive)
20	IN MY LIFE	Chingy	1 (Jive)
21	I'M REALLY HOT	Chingy	1 (Jive)
22	GIGOLO	Chingy	1 (Jive)
23	NEVA EVA	Chingy	1 (Jive)
24	ENCORE	Chingy	1 (Jive)
25	ENCORE	Chingy	1 (Jive)

Billboard® HOT R&B/HIP-HOP SINGLES & TRACKS

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Sales data compiled from a national subsample of core R&B/Hip-Hop stores by

 Nielsen
SoundScan[illegible][illegible]

Piracy, Quotas Cloud Caribbean Carnival

BY PATRICIA MESCHINO

PORT-OF-SPAIN, Trinidad & Tobago—Carnival in the Caribbean Republic of Trinidad and Tobago (T&T) officially begins the day after Christmas and concludes with an elaborate presentation of masquerade and local music on the Monday and Tuesday immediately preceding the Wednesday.

Throughout the carnival season, T&T's indigenous musical forms calypso, soca (calypso's energetic derivative) and the country's national instrument—the steel drum—are showcased in competitions.

But this year, the carnival's grand finale Feb. 24 was also followed by a rally addressing two key factors impeding the growth of T&T's music: piracy and foreign music's domination of local airwaves.

Piracy has crippled legitimate sales of T&T's soca and calypso releases. In 2003, a legitimate CD costs \$120 TT (\$20), while a pirated copy can be purchased for just \$20 TT. With the large number of carnival visitors to T&T—the Ministry of Security estimated a

record 49,000—sales of pirated CDs translated into heavy financial losses for the music's creators.

"In Trinidad we talk about this year's crime-free carnival, yet on every street corner in every city they are selling [pirated] CDs," Brother Resistance said at an anti-piracy rally. Resistance is the secretary of Trinidad's United Calypsonian Organization (TUOC)—and T&T's leading practitioner of rapso, the rap or poetry of calypso.

"Too many people don't appreciate what legal is all about," says T&T Minister of Legal Affairs Danny Montano, who helped organize the rally.

Industry leaders say the piracy problem is compounded by the fact that local music does not get enough support on the island.

LOCAL MUSIC ENDANGERED

According to Kenny Phillips, president of the Recording Industry Artists of T&T and VP of the Copyright Organization of T&T (COTT), about 1,000 songs were released during the 2004 carnival season. Between 750 and 800 are promo-

tional—that is, artists produce the music, burn a few copies and circulate them to local radio stations. About 10%-15% of the carnival songs released this year actually received airplay, with one-quarter of those songs receiving steady rotation.

But once carnival is over, local music gets pushed aside on playlists dominated by R&B, hip-hop and dancehall reggae. According to Jean Michel Gibert of the T&T Entertainment Coalition, local music accounted for 5% of all music played on T&T's radio stations in 2003.

"The traditional calypso and the music of the steel band is barely heard," Gibert says. "If something is not done, indigenous music will be slowly eradicated. There is a cultural and economic responsibility for the government to do something."

For the past 20 years, T&T's musical fraternity has lobbied for the government to implement a compulsory quota of local music to be played on the country's airwaves. In late 2003, organizations representing the diversity of T&T's music, including PanTrinbago (steel bands), TUOC (calypsonians) and the



SHADOW: ANTI-PIRACY SONG

Chutney Foundation (a local strain of Indian music), united under the T&T Entertainment Coalition to demand a 50% local music quota.

Carl Holder, a member of the Entertainment Coalition, presents troubling statistics underscoring the necessity of the proposed quota. "In 2003, the COTT collected \$8 million TT (\$1.3 million) in royalties, with \$7.2 million being paid to foreign producers and writers. If we had 50% local airplay, half of that money would have stayed here and been distributed to improve poor folks' standard of living."

"Calypso comes from the belly of the nation, from the common folk,

Somebody has to look out for them, and the government must step in."

T&T Prime Minister Patrick Manning says year-round support is critical to preserve the territory's musical culture. But he stopped short of saying he would mandate the suggested quota. "There is a study about to begin with in the music industry," Manning says. "Based on the results of that study, a strategic plan would be implemented."

In a country where Calypsonians often pen lyrics based on political actions, expect the prime minister's decision to determine the content of a few calypsos for carnival 2005.

In his stinging carnival 2004 hit "Sing Boy Sing," for example, Shadow—a beloved, 65-year-old, silver-haired calypsonian—chastised the powers that be for their indifference to rampant piracy. This despite the calypsonians' cultural contributions to T&T and the carnival, which brought the country an estimated revenue of \$30 million in 2003.

Beyond that, Gibert believes that combining venerable calypsonians' seasoned songwriting expertise with the animation of younger soca scribes may be effective in moving the country's music toward the elusive international mainstream.

Songwriters Drawn To Essence

The hottest ticket in Miami these days isn't a Broadway show or a concert by some chart-topping act.

Industry insiders and musicians are flocking every two weeks to a tiny nightclub to enjoy an evening of acoustic songs.

The no-frills series is called *Essencia* and features a changing roster of songwriters—some Grammy Award winners and chart-toppers and others up-and-comers.

"I love songwriters," says *Essencia* founder and organizer Erwin Pérez. "The songs that move this industry come from them."

Pérez, an entertainment and music writer at Miami Spanish-language daily *El Nuevo Herald*, conceived *Essencia* last year.

He teamed up with independent promoter Luis Sanabria and launched the concert series last July. By late fall, Pérez had taken over the project on his own. Initially a monthly event, *Essencia* now takes place every other Wednesday at *Hey Come Ayer*, a bohemian hangout in Little Havana that accommodates 150 people.

Of course, songwriting showcases are not new in Miami. ASCAP and BMI occasionally host them. Until it finished a year ago, Songwriters in the Round was a bimonthly showcase organized by publishers and songwriters including Desmond Child and the late Ellen Meneses.

Latin

Notas.

By Leila Cobo

lcobo@billboard.com

Warner/Chappell.

But *Essencia* is remarkable for the frequency of the performances and because it is put together without any industry resources.

Pérez teamed with sponsor Jack Daniel's for expenses and promotion costs, but the venture is otherwise purely a labor of love.

"The proposal is, 'Come sing with your guitar,'" Pérez says, explain-

ing his approach to songwriters. "And they do. They're cool about it. It's something that they can't resist. They're composers, but they want to sing."

And sing they do. *Essencia* has hosted performances by top songwriters in the Latin market, including Omar Alfanno, Alejandro Jaén, Jorge Luis Pilo, Fernando Orosio and Ivan Lins. Last week's series featured César Lemos and Manolin.

The composers' willingness to perform, for free, without promotion, TV or radio, underscores an encouraging message: For some, musical essence is still more important than hype.

The next *Essencia* takes place April 7.

VIVA MARLINS: It's hardly news that español is becoming a lingua franca. But when Spanish becomes a battle cry for sports institutions, it's time to take note.

Florida baseball team the Marlins' official song for the 2004 season will be in Spanish, "Vienen al Sol," performed by salsaero Rey Ruiz, will premiere April 6 in Miami at the Marlins' first game of the season.

The song was penned by Jorge Fonseca, A&R manager at Sony, and producer/songwriter Sergio George (who has recently relocated to Miami from his longtime New York hub).

FOR THE RECORD: In the March 27 column, Melina León's label was misidentified. She is signed to Sony Norte.



PÉREZ: 'COME SING WITH YOUR GUITAR'

90 de la isla "el caimán"

Sel # B0002308-02

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90 Millas comes to take reggaeton to a new level. Available March 30, 2004.

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Broadcast Data

WEEK		TITLE	PRODUCER (SONGWRITER)	ARTIST	WEEKS AT NUMBER 1
1	2	3	4	5	6
1	2	1	1	5 Weeks At Number 1	8
2	1	2	2	Praddy Sabio	3
3	2	3	3	Ricky Martin	1
4	3	4	4	Marcos Antonio Solís	3
5	4	5	5	Chayanne	5
6	5	6	6	Victor Manuelle	1
7	6	7	7	Alex Ubago	5
8	7	8	8	Oliver Estrada	7
🔥🔥🔥 NUMBER 1 🔥🔥🔥					
9	15	6	6	COMO PUDE ENAMORARME DE TI	1
10	16	7	7	Hazme Olvidarla	5
11	17	8	8	TE LLAME	3
12	18	9	9	QUE LLORO	5
13	19	10	10	BARAJA DE ORO	11
14	20	11	11	CREO EN EL AMOR	23
15	21	12	12	ANTES	5
16	22	13	13	CERCA DE TI	1
17	23	14	14	LA PAGA	5
18	24	15	15	BULERIA	31
19	25	16	16	LAGRIMAS DE CRISTAL	5
20	26	17	17	ROSAS	5
21	27	18	18	AGRAZAR LA VIDA	40
22	28	19	19	ME CASARÉ DE TI	1
23	29	20	20	ME SOWAVOUR	22
24	30	21	21	JOSE PEREZ LEON	5
25	31	22	22	TARDDES NEGRAS	24
26	32	23	23	DALO POR HECHO	5
27	33	24	24	DOS LOCOS	28
28	34	25	25	LA MAS DESEADA	17
29	35	26	26	SOY UN NOVATO	1
🔥🔥🔥 HOT SHOT DEBUT 🔥🔥🔥					
30	36	27	27	LUCHARSE POR TU AMOR	29
31	37	28	28	JAMBIALLYA	30
32	38	29	29	PARA TODA LA VIDA	3
33	39	30	30	Y QUE	31
34	40	31	31	HERMANITA	33
35	41	32	32	A QUE NO TE VAS	25
36	42	33	33	CRUZ DE OLVIDO	35
37	43	34	34	EL PALOMITO	20
38	44	35	35	AGUANTA AHI	28
39	45	36	36	DEJA	32
40	46	37	37	TE QUIERO OLVIDAR	5
41	47	38	38	DESEOS DE COSAS IMPOSIBLES	61
42	48	39	39	ESTOY ENAMORADA	23
43	49	40	40	POR QUE NO	42
44	50	41	41	PARA QUE ME VENGAS LLORAR	21
45	51	42	42	UN DIA NORMAL	3
46	52	43	43	A PIERNA SUEITA	36
47	53	44	44	SE ME HIZO TARDE LA VIDA	6
48	54	45	45	ELLA TIENE FUEGO	25
49	55	46	46	ECHELE LENA	31
50	56	47	47	LOCA CONMIGO	33
51	57	48	48	QUIEN TE DIO ESOT?	30

Compiled from a national sample of singles supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 101 stations (40 Latin Pop, 16 Tropical, Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. *Records showing an increase in audience over the previous week, regardless of chart movement. A record only has been on the chart for more than 20 weeks was generally not received a bullet, even if it did increase in audience. †Station's Top 10 song with largest audience growth. If two records are tied in audience, the record being played more stations is placed first. Records below the top 30 are removed from the chart after 36 weeks. ©2004 VNU Business Media, Inc. All rights reserved.

LATIN POP AIRPLAY

Airplay enabled by  Nixtron
Broadcast One
Systems

#	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	PEAK POSITION	WEEKS AT NO. 1
1	TO DEDICARME	FRANCESCO RUFFINO	29	10	BUMPER	REGGAE
2	T'HO DEDICATO IL MIO	ROMA MARINO	24	10	DECESE AL CANTANTE IMPERIOLE	LA DOLCE DI VITA
3	COMBASTI IL FUMO	DAVIDE	21	20	POUR DU JOE	TOUSSET & SE
4	AMORRE MI PUÒ FARE VIVERE	ALDO BIANCHI	24	20	UN DUO NUMERALE	
5	TE L'AMAI	FRANCESCO RUFFINO	24	10	COMO PER LA FARMACOLOGIA DI	LEO TRA
6	QUE ULTIMO	DAVIDE	26	10	QUEM TE DAI O L'ALDI	LUCE FORTINO
7	CERCA DI TE	FRANCESCO RUFFINO	21	15	DONNA VERDE	RICARDO AVAL
8	AMORE	FRANCESCO RUFFINO	26	16	UN AME	LUCE FORTINO
9	MIA CHE TU AMORRE	MARCO ANTONIO	29	10	TE GUARDARAI AL CIELO	MARCO ANTONIO
10	LA PIGRA	FRANCESCO RUFFINO	21	16	CROCI IN FLAMME	NET RAY
11	BULLENA	DAVIDE	21	16	SARAGNA FINE	MARCO & RUBEN BIANCHI
12	REPPENTE	LA DOLCE DI VITA	29	10	IL M	ROSSI BURNARDI
13	TE T'HO FIDATO	FRANCESCO RUFFINO	21	10	ALL'AMORE	ALL'AMORE
14	ARRIVAR LA VITA	LUCE FORTINO	21	10	TE GUARDARAI AL CIELO	LUCE FORTINO
15	INVENTA IL FINO	ROSSI BURNARDI	21	10	NOT DUE CAMARADE	ARREDA
16	TARDENGE NEGARE	FRANCESCO RUFFINO	21	10	NE L'ESPERIENCE	FRANCESCO RUFFINO
17	UN CANO DI TI	ROSSI BURNARDI	21	10	SONO COME LA SANDRA	FRANCESCO RUFFINO
18	TE L'AMAI	FRANCESCO RUFFINO	21	10	UN AME	MARCO ANTONIO
19	GUARDARAI PER TU AMORRE	FRANCESCO RUFFINO	21	10	TE GUARDARAI AL CIELO	FRANCESCO RUFFINO
20	A QUE MI TE VAS	FRANCESCO RUFFINO	21	10	LA DOLCE	FRANCESCO RUFFINO

TROPICAL AIRPLAY

Display monitored by  Nagios
Server and Data
Systems

#	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	LAST WEEK	WEEKS ON CHART
#	TITLE	PROMOTION LABEL			#	TITLE	PROMOTION LABEL	
1	PIENSA COMO UN HOMBRE	VECTRA MINDFUL	1	15	HEY COME COME	AKA 30	1	15
2	CREO EN TI, AMOR	ROYAL	3	18	ME ENCANTA	JOSEY BOWEN	2	15
3	HERMANITA	ADVERTISA	4	17	TU NO ME DEJES	MAKKA & RUBEN BALE	3	15
4	LA VIDA ES UN REGALO	LA VIDA ES UN REGALO	5	17	LEGRANDE TONTO	LA VIDA ES UN REGALO	4	15
5	TE PERDONARE	OLYMPIA 27/2014	26	14	SON DE CALA	SON DE CALA	5	15
6	QUECA COMIGO	QUE TONOS BAKA	6	14	POSA DE NO	TRIDENT & REYNOL	6	15
7	ELLA TIENE PUEBLO	OLYMPIA 27/2014	38	13	LA SIDA SIDA	SON CALALIA	7	15
8	GUERREROS DE LA NOCHE	SON CALALIA	18	17	AGUANTE A MI	SON CALALIA	8	15
9	TE VOY BUSCAR EN MI CASA	ACOSTA MATHY	26	13	CONCELENA	MEYERSON	9	15
10	QUE TONOS BAKA	QUE TONOS BAKA	10	14	AMIGUERO	TONO BAKA & JESSE CALALIA	10	15
11	QUECA COMIGO	QUE TONOS BAKA	11	14	AMIGUERO	TONO BAKA & JESSE CALALIA	11	15
12	QUECA COMIGO	QUE TONOS BAKA	12	14	AMIGUERO	TONO BAKA & JESSE CALALIA	12	15
13	QUECA COMIGO	QUE TONOS BAKA	13	14	AMIGUERO	TONO BAKA & JESSE CALALIA	13	15
14	QUECA COMIGO	QUE TONOS BAKA	14	14	AMIGUERO	TONO BAKA & JESSE CALALIA	14	15
15	QUECA COMIGO	QUE TONOS BAKA	15	14	AMIGUERO	TONO BAKA & JESSE CALALIA	15	15
16	QUECA COMIGO	QUE TONOS BAKA	16	14	AMIGUERO	TONO BAKA & JESSE CALALIA	16	15
17	QUECA COMIGO	QUE TONOS BAKA	17	14	AMIGUERO	TONO BAKA & JESSE CALALIA	17	15
18	QUECA COMIGO	QUE TONOS BAKA	18	14	AMIGUERO	TONO BAKA & JESSE CALALIA	18	15
19	QUECA COMIGO	QUE TONOS BAKA	19	14	AMIGUERO	TONO BAKA & JESSE CALALIA	19	15
20	QUECA COMIGO	QUE TONOS BAKA	20	14	AMIGUERO	TONO BAKA & JESSE CALALIA	20	15
21	QUECA COMIGO	QUE TONOS BAKA	21	14	AMIGUERO	TONO BAKA & JESSE CALALIA	21	15
22	QUECA COMIGO	QUE TONOS BAKA	22	14	AMIGUERO	TONO BAKA & JESSE CALALIA	22	15
23	QUECA COMIGO	QUE TONOS BAKA	23	14	AMIGUERO	TONO BAKA & JESSE CALALIA	23	15
24	QUECA COMIGO	QUE TONOS BAKA	24	14	AMIGUERO	TONO BAKA & JESSE CALALIA	24	15
25	QUECA COMIGO	QUE TONOS BAKA	25	14	AMIGUERO	TONO BAKA & JESSE CALALIA	25	15

REGIONAL MEXICAN AIRPLAY

Anglyr developed by Najzen Embedded Cells Systems.

#	TITLE	ARTIST	ORIGINAL PROMOTION LABEL	ARTIST	ARTIST
1	COMO PUDE ROMPERME LA PIEL	PIRELLA G.T.	25	LA PIRAMIDA SECRETA	PIRELLA G.T.
2	HAYNE GUARDIA	CELESTINO RAMIREZ	26	YO TE ENFURECE	CELESTINO RAMIREZ
3	BAJAJA DE ORO	PALMICO	27	MI VOY A IR	EL TROPIC DE LA BANDAS TROPICANA
4	LACRIMAS DE CRISTAL	OSCAR MONTES DOMINGUEZ	28	TANQUERA	COBILLOTE
5	JUAN PIERRE LON	LOS TROPIC DE MARINO	29	SI TU PUEDES DORMIR EN GUINERA	BARRERA & ALBA
6	AMOR Y PLACER	BRONCO DE BARRIOS DE AMERICA	30	MI VOY A IR	EL TROPIC DE LA BANDAS TROPICANA
7	SOL SECOS	LOS HEREDEROS DE GUARAJA	31	EL TROPIC DE LA BANDAS TROPICANA	EL TROPIC DE LA BANDAS TROPICANA
8	LA VIDA SEGUIA	VARENTE ELLERRE	32	PERO TU NO ERAS	GRUPPO BIANCHI
9	SOY UN NOVATO	PIRELLA G.T.	33	MIAL TERCER DIA UNA MUJA	OSCAR MONTES DOMINGUEZ
10	NOMAS POR TU CUAPA	LOS HEREDEROS DE LOS REYES	34	SI TU LEVETE EL DONALO	ALFARO Y LON (LOS TROPIC)
11	JUANITA LUNA	A. PULIDO DE LA CRUZ	35	LA MATELLA	LOS MARIPOS DEL NORTE
12	PARA TUA LA VIDA	BARRERA & ALBA	36	AMOR DECANDADO	LOS TROPIC DE LA BANDAS TROPICANA
13	EL PALMICO	JOSE PALMICO Y LA BANDAS PERA DEL PALMICO	37	COMI A POR MARIPOS	LUPILO MARIPOS
14	LA VIDA SEGUIA	PIRELLA G.T.	38	LA VIDA SEGUIA	PIRELLA G.T.
15	SEVTE FEMINISMO	POLANDA PROCTER Y GAMMA	39	LA VIDA SEGUIA	PIRELLA G.T.
16	TORRE	LOS HEREDEROS DE GUARAJA	40	MI VOY A IR	EL TROPIC DE LA BANDAS TROPICANA

Euro Dance Fuses Sounds To Keep Genre Vital

BY CHUCKY THOMAS

LONDON—With commercial dance music reaching saturation point and the electroclash backlash well under way in Europe, the pressure is on A&R reps to discover acts offering a little more substance. Kevin Robinson, head of Sony's Illustrative imprint, is one of a number of executives embracing the broader aspects of dance music.

Keen to promote crossover appeal through the co-existence of dance and rock, Robinson's latest "post-electronic" act is Syntax. The London-based duo—Mike Tournier and Jan Burton—is a good indication of the current musical shift.

Since making its live debut in the United Kingdom last December, Syntax has supported Scissor Sisters on a U.K. tour.

"Though the act emerged from the dance scene via its debut single 'Pray,' we always saw them as more of a dance-rock hybrid," Robinson says.

The duo's debut album, *Mecano Mind*, "incorporates dark, brooding electronic soundscapes and apocalyptic vocal narratives. The result is a sound palette reflecting the likes of Hybrid, Massive Attack and Underworld."

Also amalgamating sounds is Berlin-based producer/songwriter Andre Aschagen. For his latest project, recording as Pet, he combines glam rock, disco and pop.

Signed to new label Gronland—headed by European pop veteran Herbert Grönemeyer—Pet's sophomore single, "No Yes No," and debut album, *"Player One Ready,"* are due this year. Citing John Lennon and David Bowie as inspirational songwriters, Aschagen has pledged his allegiance to the grown-up variety of pop. "We always been a huge fan of pop music from the 1970s," he says. "With 'Player One Ready,' I've tried to make a serious pop album."

Aschagen previously achieved success as one-half of German sample-based electronic duo Daewich (with Künstler Treu) on Berlin's Bungalow Records. Today, he writes all his original material on the acoustic guitar, adding Moogs, drums and electric guitars later.

Aschagen is preparing for some live shows, which will include a keyboard player and drummer.

FUNK D'VOID IN BARCELONA

Sharing the live vision is Barcelona-based Lars Sandberg, aka Funk D'Void, a contrary techno producer of Swedish origin who relocated from Scotland. The 32-year-old's sound takes the essence of techno, masterfully infusing it with melody.

"Techno became very rhythm-based, too cold and abrasive for my liking," Sandberg notes. "I've always been into the more emotional, melodic side, and I think it's coming to the fore again."

This year, Funk D'Void issued his third album, *"Volume Freak,"* on Glasgow imprint Soma.

Soma label manager Dave Clarke identifies the rationale behind Sandberg's individuality: "He never covers

at the slower end of the beat spectrum. The Zurich-based duo of Gianni Sivaró and Robert Santó—recording collectively as Sequel—is eschewing frenetic, commercial electronic music for surreal rhythms, depth and quality.

The pair has released music on Swiss label Straight Ahead Recordings and Germany's Compost, among others. Its debut album, *"Motorized Instinct,"* was released by Berlin-based Sonar Kollektiv.

Splicing electronic broken beats and soulful house and working with assorted vocalists, Skaro & Santo won the attention of international DJs Louie Vega and Kruder & Dorfmeister's Peter Druide.

BRUSSELS' JUNIOR JACK

Vito Lucente, who often records as Junior Jack, is another talent suffusing dance with energy and soul.

The Italian-born and Brussels-based producer has reportedly sold more than 3 million records across Europe. Some of these have been on his own Noise Trax label.

Since cracking the U.K. top 30 in 2000 with his single "My French Kiss," Lucente has delivered several hits, including "Thrill Me," "E Samba" and "Make Luv" (under his Room 5 alias). U.K. label Defected issued Junior Jack's debut album, *"Trust It,"* earlier this year.

Fabrizio Gentile, international product manager of PIAS International—which signed the artist for the

world in 1999—says, "[Vito's] ability to use and play with basslines is one of the things that shapes his distinctive, trademark sound."

Defected has licensed Lucente's output since 2000. Defected product manager Kieran Mansfield says the artist is scheduled to appear at the label's high-profile weekly parties at the El Divino club in Ibiza, Spain, this summer.

BLACK STROBE

And then there is Parisian DJ/producer Ivan Smaglike. He has acquired an enviable reputation alongside Arnaud Rebotini as Black Strobe on Trevor Jackson's U.K. label Output.

"Early Warp stuff has always been a major influence on Black Strobe," Smaglike observes. Black Strobe's résumé lists singles like "Innerstrings" and "He and Madonna" and remixes for the Rapture and Boysegg. On his own, Smaglike mixed the "Death Disco" compilation for Berlin label Eskimo.

Smaglike cut his teeth as dance imports buyer at the now-defunct Rough Trade record store in Paris. He also held a two-year stint as host of "Set," a show on the French station Radio Nova. In 2001, he began producing music and launched his own label, Set.

His monthly Kill the DJ nights at Paris club Pump define the city's club scene. With a Black Strobe album due this year, Smaglike's ability to be both futuristic and retrospective has him emerging as a very hot property.



JUNIOR JACK, SUFFUSING DANCE WITH SOUL

old ground and is always genius at turning real emotions and moods into music.

Sandberg's "Diablo" track marked his career breakthrough in 2001, proving to be one of that year's most significant records. It was championed by the Chemical Brothers and others.

Sandberg's most recent release incorporates vocal tracks, which have inspired him to begin work on a new live show.

'Frank' Film Snags The Angel

Supa Crucial artist the Angel has scored "Let's Get Frank," a documentary about Democratic congressman Barney Frank. The Bart Eversby-directed film opens at New York's *Film Forum* in June.

Of course, this is not the first time that the Angel's music has been heard outside of clubland. Her original tracks have been placed in Showtime's "Street Time," UPN's "The Twilight Zone" and other TV series (*Billboard*, March 6).

On March 9, Supa Crucial, which is distributed by New Line Records, issued "Covert Movements," the new album by 60 Channels, an alias of the Angel.

ALL THAT GLITTERS: British DJ/producer Alex Gold has been keeping a low profile since injuring his spinal cord nearly two years ago. Now, after much therapy, Gold is back in action.

He is actively running his label

(*Xtravaganza*)—which recently released "Holding on to Nothing" by Agnelli & Nelson Featuring Aureus—and gearing up for some DJ dates.

Additionally, he has remixed

Though 2004 is still young, consider this one of the year's best remixes.

A NEW FACE: Several tastemaking electro-funk-rock DJs are championing "Dannii (In Town 2Nite)" by U.K. newcomer Kurt. Produced by *Sith Solanki* (Busted), the blistering, electro-kissed track is an homage to *Dannii Minogue*.

After a few spins of "Dannii," don't be surprised if—to paraphrase a certain song by older sister Kylie—you can't get the track's chorus out of your head.

Since debuting "Dannii" in Miami during the recent Winter Music Conference, Kurt—a contributor to British lifestyle magazine *The Face*—has licensed the label-less track for the movie "Discovering Dannii."

This Australian short film is about two club promoters who are fans of the younger Minogue. Filming begins in the coming weeks.

THE SINGLE FILE: Can't get enough of the carnival-hued rhythms of Junior Jack's "E Samba"? Do yourself a favor and give a listen to "Bulo" by Copyright Featuring

Shovell.

The Soulfultrix Trax single is awash in lively percussion and funky basslines. Former *M People* percussionist Shovell, making his vocal debut, provides the fiery, mantra-like chanting.

House classic

"A Day in the Life" by *Black Riot* (aka Todd Terry) has been put to the remix test by Glenn Friccia and Frank Lamboy. Now titled "A Day in the Life 2004" by Friccia & Lamboy vs. Todd Terry, the track sports a peak-hour tribal vibe. Available from Chicago's *Music Plant* label.

Full intention is enjoying much success with its remix of George Michael's "Amazing." Now, the U.K. production team turns its attention to Christina Milian's "Dip It Low" (*Island Def Jam*).

Founding house beats, accompanied by disco-hashed cowbells and a rubbery bassline, create one power-



THE ANGEL SCORED FORTHCOMING DOCUMENTARY

packed groove, Milan's lip-smackin' rapid delivery is icing on the cake.

FYI: Danger Mouse has been tapped by U.K. duo Zero 7 to remix its next single, "Somersault." Culled from the act's new album "When It Falls," "Somersault" features vocalist Sia Furler.

In case you've been living under a rock, Danger Mouse caused much controversy recently with his recording "The Grey Album." The set features vocal tracks from Jay-Z's "The Black Album" placed over beats created using the Beatles' "White Album."

Beat Box

By Michael Paoletta
mpaoletta@billboard.com



Annie Lennox's "Into the West," the Grammy Award-winning song from the *Respire* Warner Bros. soundtrack, "The Lord of the Rings: The Return of the King."

Overflying with haunting synth patterns, hip-hop-shaded beats, cinematic strings and Lennox's unmistakable voice, Gold's epic remix sits somewhere between the music of U2 and Massive Attack.

APRIL 3, 2004				HOT DANCE SINGLES SALES	
Billboard				Singles chart compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPACT & NUMBER/DISTRIBUTING LABEL)	Artist
1	NEW	1	1	LOVE PROFUSION (1) 1 Week At Number 1	Medusa
2	1	1	1	ME AGAINST THE MUSIC (1) 1 Week At Number 1	Britney Spears Featuring Madonna
3	2	1	1	SAVE MY SOUL (1) 1 Week At Number 1	Kristina W.
4	3	2	1	YOU PROMISED ME (TU ES FOUTU) (1) 1 Week At Number 1	Le Grid
5	5	1	1	NOTHING FAILS/NOBODY KNOWS ME (1) 1 Week At Number 1	Medusa
6	4	3	1	LOVE'S DIVINE (DEEPKEY, MURK, & PASSENGERZ MIXES) (1) 1 Week At Number 1	Seal
7	NEW	1	1	SAN FRANCISCO (1) 1 Week At Number 1	Sir Jinx
8	7	8	1	THE DISTRICT SLEEPS ALONE TONIGHT (1) 1 Week At Number 1	The Postal Service
9	6	1	1	CHERRY BLOSSOM GIRL (1) 1 Week At Number 1	Air
10	9	9	1	RUBINECOIN (PAUL OAKENFOLD REMIX) (1) 1 Week At Number 1	Elvis Presley
11	10	6	1	THE GOTTI BE! MORE TO LIFE (1) 1 Week At Number 1	Stacie Devine
12	13	10	1	OFFICIALLY KISSING YOU (REMIXES) (1) 1 Week At Number 1	Tania
13	8	4	1	SYMPATHY FOR THE DEVIL (REMIXES) (1) 1 Week At Number 1	The Rolling Stones
14	12	14	1	TOXIC (REMIXES) (1) 1 Week At Number 1	Britney Spears
15	11	7	1	BREATHE (REMIXES) (1) 1 Week At Number 1	Michelle Branch
16	15	17	1	BORN TOO SLOW (1) 1 Week At Number 1	Cypher
17	14	11	1	NEED CACAO (MURK, LEBLANC & KOTR REMIXES) (1) 1 Week At Number 1	Sarah Brightman
18	17	15	1	THROUGH THE RAIN (HEI MECTRONIC CLUB REMIX) (1) 1 Week At Number 1	Mariah Carey
19	16	13	1	TRULY (1) 1 Week At Number 1	Dolores O'Riordan
20	NEW	1	1	UMISO ROCK (REMIXES) (1) 1 Week At Number 1	Chubby Checker
21	19	12	1	ROCK YOUR BODY, ROCK (1) 1 Week At Number 1	Ferry Corsten
22	18	13	1	PAVEMENT CRACKS (REMIXES) (1) 1 Week At Number 1	Ariana Lennox
23	16	10	1	I'M GLAD (REMIXES) (1) 1 Week At Number 1	Joan Jett
24	NEW	1	1	AS THE RUSH COMES (1) 1 Week At Number 1	Motorcycle
25	20	19	1	HOLLYWOOD (REMIXES) (1) 1 Week At Number 1	Medusa

APRIL 3, 2004				HOT DANCE RADIO AIRPLAY	
Billboard				Airplay chart compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPACT & PROMOTION LABEL)	Artist
1	3	3	1	LOVE NUMBER 1 (1) 1 Week At Number 1	Medusa
2	2	2	1	LOVE ME RIGHT (OH SHEILA) (1) 1 Week At Number 1	Angel City Featuring Les McKeane
3	1	1	1	AS THE RUSH COMES (1) 1 Week At Number 1	Motorcycle
4	4	1	1	TOXIC (1) 1 Week At Number 1	Britney Spears
5	5	1	1	BLOOD BLOODED WOMAN (1) 1 Week At Number 1	Kylie Minogue
6	6	1	1	IT'S MY LIFE (1) 1 Week At Number 1	No Doute
7	15	15	1	GIA (1) 1 Week At Number 1	Despina Vandi
8	7	5	1	THE WAY YOU MOVE (1) 1 Week At Number 1	Outkast Featuring Sleepy Brown
9	16	16	1	DELA VU (IT'S HARD TO BELIEVE) (1) 1 Week At Number 1	The Ac Project Featuring Tim O'Neil
10	8	9	1	HEY YEAH (1) 1 Week At Number 1	Outkast
11	10	11	1	I FEEL LOVE (1) 1 Week At Number 1	Blue Man Group Featuring Waters Horn
12	11	12	1	I LIKE LOVE (I LOVE LOVE) (1) 1 Week At Number 1	Saltatio
13	12	13	1	ALONE (1) 1 Week At Number 1	Largo
14	13	14	1	GIVE IT UP (1) 1 Week At Number 1	Kevina Avance
15	14	15	1	WHEREVER YOU ARE (I FEEL LOVE) (1) 1 Week At Number 1	Leaves
16	15	16	1	ROCK YOUR BODY, ROCK (1) 1 Week At Number 1	Ferry Corsten
17	17	17	1	WHITE FLAG (1) 1 Week At Number 1	Dido
18	18	18	1	BEAUTIFUL THINGS (1) 1 Week At Number 1	Andain
19	19	19	1	YEAH! (1) 1 Week At Number 1	Usher Featuring Lil' Jon & Ludacris
20	20	20	1	DO NOT WANNA LOSE THIS FEELING (1) 1 Week At Number 1	Daniell Mack
21	21	21	1	DEEPEST BLUE (1) 1 Week At Number 1	Despina Vandi
22	22	22	1	LOVE'S DIVINE (1) 1 Week At Number 1	Seal
23	23	23	1	DIP IT UP (1) 1 Week At Number 1	Christine Milian
24	24	24	1	STRAIGHT AHEAD (1) 1 Week At Number 1	Toby & Berger Featuring Christine Hynde
25	25	25	1	IF I WERE YOU (1) 1 Week At Number 1	Cherise Jay
26	26	26	1	ALL THINGS (JUST KEEP GETTING BETTER) (1) 1 Week At Number 1	Wildelife With Simon Dewey

APRIL 3, 2004				TOP ELECTRONIC ALBUMS	
Billboard				Albums chart compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPACT & NUMBER/DISTRIBUTING LABEL)	Artist
1	1	1	1	LOVE NUMBER 1 (1) 7 Weeks At Number 1	Medusa
2	2	2	1	THE POSTAL SERVICE (1) 1 Week At Number 1	The Postal Service
3	3	3	1	SOUNDTRACK (1) 1 Week At Number 1	Daer Eye For The Straight Guy
4	4	4	1	ZERO 7 (1) 1 Week At Number 1	When It Falls
5	5	5	1	THE CRYSTAL METHOD (1) 1 Week At Number 1	Legion Of Boom
6	6	6	1	AM (1) 1 Week At Number 1	Talkin' Wackin'
7	7	7	1	LOUIE DEVITO (1) 1 Week At Number 1	Dance Divas II
8	8	8	1	JOHNNY VICIOUS (1) 1 Week At Number 1	Ultra Trax 3
9	9	9	1	RAVIN (1) 1 Week At Number 1	Bulfinch Street
10	10	10	1	SARAH MCLACHLAN (1) 1 Week At Number 1	Remixed
11	11	11	1	SQUAREPUSHER (1) 1 Week At Number 1	Ultraviolet
12	12	12	1	MARIAH CAREY (1) 1 Week At Number 1	The Remains
13	13	13	1	ENIGMA (1) 1 Week At Number 1	Voyager
14	14	14	1	VARIOUS ARTISTS (1) 1 Week At Number 1	Best Of Trance Volume Four
15	15	15	1	THE HAPPY BOYS (1) 1 Week At Number 1	Toshiko Party (Volume Two)
16	16	16	1	LOUIE DEVITO (1) 1 Week At Number 1	N.Y.C. Underground Party 8
17	17	17	1	ROCHARD "HUMPTY" VISSION (1) 1 Week At Number 1	Big Floor Funk
18	18	18	1	THE CHEMICAL BROTHERS (1) 1 Week At Number 1	Singlas '03 '03
19	19	19	1	JAMES LAVELLE (1) 1 Week At Number 1	Global Underground: London
20	20	20	1	VARIOUS ARTISTS (1) 1 Week At Number 1	This Is Trance! 13 Explains Dance Floor Anthem!
21	21	21	1	VARIOUS ARTISTS (1) 1 Week At Number 1	Verve/Remixed 2
22	22	22	1	THE HAPPY BOYS (1) 1 Week At Number 1	Dance Party (Like It's 2004)
23	23	23	1	VARIOUS ARTISTS (1) 1 Week At Number 1	30th Anniversary Collection: Ultimate Dance
24	24	24	1	FERRY CORSTEN (1) 1 Week At Number 1	Night Of Way
25	25	25	1	VARIOUS ARTISTS (1) 1 Week At Number 1	Trance Classics Vol. 2

Billboard's Top Electronic Albums chart is a weekly ranking of the most popular electronic albums in the United States. The chart is based on sales data from Nielsen SoundScan, which monitors the sales of electronic albums in the United States. The chart is published weekly, except for the year-end chart, which is published annually. The chart is a key indicator of the popularity of electronic music in the United States.

Billboard® HOT DANCE CLUB PLAY™

APRIL 3, 2004				HOT DANCE CLUB PLAY	
Billboard				Club chart compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPACT & NUMBER/DISTRIBUTING LABEL)	Artist
1	1	1	1	LOVE PROFUSION (1) 1 Week At Number 1	Medusa
2	2	2	1	LOVE IN MY DIVE (AM, MINGE BINGE, & KH VISION MIXES) (1) 1 Week At Number 1	Artemis
3	3	3	1	TOXIC (REMIXES) (1) 1 Week At Number 1	Britney Spears
4	4	4	1	FREE (S.A.F. & NEMO MIXES) (1) 1 Week At Number 1	Sarah Brightman
5	5	5	1	SAVE MY SOUL (1) 1 Week At Number 1	Kristina W.
6	6	6	1	GOING BOYS (1) 1 Week At Number 1	Stacie Devine
7	7	7	1	AMAZING (FULL INTENTION MIXES) (1) 1 Week At Number 1	George Michael
8	8	8	1	SIGNED, SEALED, DELIVERED (1) 1 Week At Number 1	Celine Dion
9	9	9	1	WHERE LOVE IS (1) 1 Week At Number 1	Despina Vandi
10	10	10	1	MAKE ME DANCE ALL NIGHT (1) 1 Week At Number 1	3 Special
11	11	11	1	HOLE IN THE HEAD (FULL INTENTION & GRVITAS MIXES) (1) 1 Week At Number 1	Sophagab
12	12	12	1	BORN TOO SLOW (1) 1 Week At Number 1	Cypher
13	13	13	1	BURNING (1) 1 Week At Number 1	Robbie Rivera & Azevedo
14	14	14	1	FRIDAY MARSHMALLOW (1) 1 Week At Number 1	Samba La Casa
15	15	15	1	FACE TO FACE (1) 1 Week At Number 1	Duff Punk
16	16	16	1	IT'S (RAUPOHOF, PLUVIAN & ZIMBARO MIXES) (1) 1 Week At Number 1	Made By Monkeys
17	17	17	1	MY LIFE (REMIXES) (1) 1 Week At Number 1	No Doute
18	18	18	1	ELECTRICITY (1) 1 Week At Number 1	GTS
19	19	19	1	STRAIGHT AHEAD (1) 1 Week At Number 1	Toby & Berger
20	20	20	1	SLEEPING AWAY (1) 1 Week At Number 1	Sweet Rains
21	21	21	1	ALL THINGS (JUST KEEP GETTING BETTER) (1) 1 Week At Number 1	Wildelife With Simon Dewey
22	22	22	1	POWERLESS SAY WHAT YOU WANT (WIDELIFE, JUNIOR, & CHAR MIXES) (1) 1 Week At Number 1	Nelly Furtado
23	23	23	1	WHERE DID LOVE GO (1) 1 Week At Number 1	Seal

APRIL 3, 2004				HOT DANCE CLUB PLAY	
Billboard				Club chart compiled by Nielsen SoundScan	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPACT & NUMBER/DISTRIBUTING LABEL)	Artist
24	24	24	1	SEX BOMBS (THE REMIXES) (1) 1 Week At Number 1	Tom Jones
25	25	25	1	LOVE'S DIVINE (DEEPKEY, MURK, & PASSENGERZ MIXES) (1) 1 Week At Number 1	Seal
26	26	26	1	JANET MEGAMIX 4.0 (CHRIS COX REMIX) (1) 1 Week At Number 1	Janet Jackson
27	27	27	1	FRID MYSELF (1) 1 Week At Number 1	Freddie & DJ
28	28	28	1	GOD IS A DJ (1) 1 Week At Number 1	Pink
29	29	29	1	BROKEN WINGS (1) 1 Week At Number 1	Therese Austin
30	30	30	1	HARU (WIDELIFE, J. VASQUEZ, & DEMARKO MIXES) (1) 1 Week At Number 1	Haru
31	31	31	1	YOU MAKE ME FEEL BRAND NEW (REMIXES) (1) 1 Week At Number 1	Simply Red
32	32	32	1	I LIKE LOVE (I LOVE LOVE) (1) 1 Week At Number 1	Saltatio
33	33	33	1	GET BETTER (1) 1 Week At Number 1	K.M.C. Featuring Sandy
34	34	34	1	HOT SHOT DEBUT (1) 1 Week At Number 1	Janet Jackson
35	35	35	1	JUST A LITTLE WHILE (P. RAUPOHOF & M. JOSHUA MIXES) (1) 1 Week At Number 1	Janet Jackson
36	36	36	1	GET YOURSELF HIGH (P. RAUPOHOF & M. JOSHUA MIXES) (1) 1 Week At Number 1	The Chemical Brothers Featuring K.O.S.
37	37	37	1	U LIKE THIS (MEGAMIX) (1) 1 Week At Number 1	Meriah Carey
38	38	38	1	SAVING MY LIFE (ROSABEL & JOSH HARRIS MIXES) (1) 1 Week At Number 1	Pete Dinklage
39	39	39	1	MY LIFE (1) 1 Week At Number 1	Junior Vasquez Presents Jason
40	40	40	1	SLOW (1) 1 Week At Number 1	Kylie Minogue
41	41	41	1	AS THE RUSH COMES (1) 1 Week At Number 1	Motorcycle
42	42	42	1	CHANGES (FELIX DA HOUSSECA REMIX) (1) 1 Week At Number 1	Kelly Osbourne & Dany Doo
43	43	43	1	PERSONAL JESUS (1) 1 Week At Number 1	Oh' Frank Lakes
44	44	44	1	GIVE IT UP (1) 1 Week At Number 1	Kevina Avance
45	45	45	1	DREAM-A-LOT'S THEME (I WILL LIVE FOR YOU) (1) 1 Week At Number 1	Dreama Summer
46	46	46	1	PASS THAT DUTCH (SCUMFROG REMIX) (1) 1 Week At Number 1	Missy Elliott
47	47	47	1	NAUGHTY GIRL (CALDERONE & QUATRE REMIX) (1) 1 Week At Number 1	Becky G
48	48	48	1	INTO THE LIGHT (DAVE ANDERSON & QUATRE REMIX) (1) 1 Week At Number 1	Cause And Effect
49	49	49	1	GIA (1) 1 Week At Number 1	Despina Vandi

Billboard's Hot Dance Club Play chart is a weekly ranking of the most popular dance club plays in the United States. The chart is based on sales data from Nielsen SoundScan, which monitors the sales of dance club plays in the United States. The chart is published weekly, except for the year-end chart, which is published annually. The chart is a key indicator of the popularity of dance club plays in the United States.

It's Boom Time For Country Tours

BY RAY WADDELL

NASHVILLE—Merle Haggard's famous song asks, "Are the good times really over?" And the answer is, not for country music tours.

Country promoter Louis Messina, president of TMC/AEG Live, has reason to be enthusiastic. "I'm doing one-day sellouts with Kenny Chesney, 85%-100% business," says Chesney, Strait and [the] Alan Jackson/Martina McBride [package] is blowing out everywhere," he says.

"This is quality stuff. [With] things people want to see, priced right, people are coming out," Messina adds. "My business is phenomenal."

With a good mix of new and established artists vying for headliner status, country music touring is the healthiest it has been since the early-'90s boom, which was spearheaded by the now-retired Garth Brooks.

Country music now boasts many acts that can average 10,000 or more tickets per night. Chesney, Jackson, Strait, Dixie Chicks, Tim McGraw, Shania Twain, Faith Hill, Alabama, Brooks & Dunn, Reba McEntire and Toby Keith are all capable of solid, arena-level business coast to coast.

And bands like Rascal Flatts and Lonestar are hovering on the brink of such success.

McBride, Vince Gill, Clint Black, Dwight Yoakam, Trisha Yearwood, Lyle Lovett and Patty Loveless can put together solid theater and casino

runs as headliners. Plus, several breakthrough acts are moving up. They include Keith Urban, Chris Cagle, Darryl Worley and Montgomery Gentry.

Outside contemporary country's mainstream, artists like Hank Williams Jr. sell out sheds in at least 30 markets every year. And veteran artists such as Haggard, Emmylou Harris, Willie Nelson and George Jones work continuously.

One-time Nashville A-listers Joe Diffie, Tracy Lawrence, Mark Chesnutt, Lorrie Morgan and Sammy Kershaw are all touring steadily, and fringe bluegrass and alt-country acts break thriving circuits.

BEASTING FOR A GREAT YEAR

With all these names on the road, country touring is robust.

"Sometimes we don't realize how much we have," admits Ron Baird, agent with Creative Artists Agency in Nashville. "These are the best times we've had in quite a long time, and the good news is not everybody's touring at the same time."

2003 was a record year for country music touring, with country's top nine acts generating some \$266 million in grosses. And 2004 might be even bigger.

"I can easily say that this year will rival last year, which was huge," says Gregg Oswald, VP at the William Morris Agency in Nashville. "I'll be surprised if 2004 is not the

biggest year in our history."

Indeed, except for the Dixie Chicks and possibly Hill, most of country's heaviest hitters will tour at some point in 2004. But so many acts on the road can create traffic



MESSINA: 'BUSINESS IS PHENOMENAL'

problems. Country acts traditionally need more protection from competition than those in other genres. This is something that needs to be monitored.

"The key is to keep distance between everybody," Baird says. "The difference between country and other types of music is there's still an effort being made to not be on top of each other [while touring]. But conflicts are inevitable with as much volume as we have this year."

Occasional conflicts, however,

may not hurt that much.

"If you have what people want to see, it's pretty amazing how resilient a market can be," Oswald notes. "The act doesn't have to be bulletproof, just bullet resistant. And if it costs you a couple of dollars, that's better than not working at all that night."

Even so, country acts tend to keep their distance from each other on the road. This is a good strategy when the market is lean, which can pay big dividends in boom times.

TWO SUPERSTARS EMERGE

The big touring star the past couple of years has been the development of two powerhouse headliners: Keith and Chesney. According to Billboard Boxscore, the two finished second and third, respectively, in country music touring last year. Keith grossed \$41.2 million; Chesney grossed \$36.7 million.

That both are touring extensively in 2004 is good news for promoters, venues and their respective handlers. "I don't think we're gonna leave one ticket unsold with Kenny Chesney this year," predicts Messina, who is promoting many of the artist's dates. "This is a watershed year, for right. Without those bogus liability fees, he's in the \$50 range, tops."

Likewise for Keith. It looks as though this will be another banner year for him, according to his agent, Curt Motley at Monterey Peninsula Artists.

This year, Motley says, Keith reduced his schedule from 109 dates in 2003 to a "much more manageable" 75 shows.

"Frankly, at the price Toby commands, you're limited to where you can play," Motley says. Keith's ticket will top out at about \$57 this year, and his numbers aren't flagging at all.

"He has not peaked, I don't think he's even close," Motley adds. "We just came off the best four-day weekend we ever had, and his merch-per-head numbers are still rising."

But Keith and Chesney aren't the only ones expected to put up hefty numbers this year.

Jackson and McBride have proved to be a sturdy package, while Strait and Twain are rock solid in the arenas. Alabama is doing the best business of its career on its extended farewell tour, and Brooks & Dunn are giving their multi-artist Next Circle extravaganza a rest to go out on the more focused Red Dirt Road tour.

Tim McGraw, who rang up \$33 million just over 53 dates in 2003, will tour again this year. Rascal Flatts, which is already seeing success as a headliner, will gain huge exposure opening for Chesney in the sheds before headlining this fall.

Meanwhile, McEntire is returning to the markets that first broke her as an artist—fairs, festivals and rodeos—mixed with arenas, amphitheaters and casinos (Billboard, Feb. 21).

Keith, Cameos Worthy Of Watching At CMT's 'Flames'

A dog, a man's naked backside and actor William Shatner are among the nominees in the CMT 2004 Flame Worthy Video Music Awards.

But Toby Keith tops the nominations with four, including two he shares with duet partner Willie Nelson. Their

"Beer for My Horses" video, in which the artists portray father and son detectives, is nominated in the collaborative video of the year category.

Keith has a second entry in the video of the year category with "The Soldier." That song also netted him a nomination for Flame Worthy male video of the year.

Kenny Chesney, Alan Jackson and Rascal Flatts each earned three nominations. Chesney's "No Shoes, No Shirt, No Problems" is a contender in the "hottest" video of the

year category. His "There Goes My Life" clip is for video of the year and male video.

Jackson and Jimmy Buffett are nominated twice for their pairing on "It's Five O'Clock Somewhere," which received nods in the collabora-

Nashville Scene

By Phyllis Stark
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ative video and video of the year category. "The Soldier" is also nominated in the male video category for "Remember When."

Rascal Flatts' controversial "I Melt" is recognized in the "hottest" video category, as well as the group/duo of the year category and for overall video of the year.

Rascal Flatts member Joe Don Rooney—or, more specifically, his rear end—is nominated in the light-hearted "cameo of the year" category, which is awarded to a "special guest" appearance in a video. A brief shot of Rooney's naked posterior became the much-buzzed-about first instance of nudity in a country video last year.

Joining Rooney's rump in the cameo category is Dierks Bentley's dog, Jake, who appeared in Bentley's "What Was I Thinkin'" clip. Nominated for their appearance in Brad Paisley's hilarious "Celebrity" are Shatner and fellow actors Jason Alexander and Jim Belushi, as well as Grand Ole Opry member Little Jimmy Dickens and reality TV star Trista Rehn.

Returning out the cameo category are motocross rider Kenny Bartram and BMX rider Kevin Robinson, who appear in Chris Cagle's "Chicks Dig It."

Keith Urban and Shania Twain earned two nominations apiece. CMT viewers determine the nominees and winners by voting online at

critic.com. Winners will be announced April 15, and will appear on the live awards show telecast from Nashville. Dolly Parton will host.

For a complete list of nominees, visit billboard.com/awards.

WATERED DOWN: Country icon George Jones is introducing his own brand of bottled drinking water, George Jones' White Lightning Tennessee Spring Water. The product is named after Jones' 1959 No. 1 hit "White Lightning."

The water is the latest entry in Jones' line of food products, which includes sausages, biscuits and sausages branded with the artist's name. The products are available in more than 5,000 U.S. grocery stores.

In April the line will grow to include precooked sausage links and a bacon.

The water will initially be sold at grocery and convenience stores throughout the Southeastern United States. Pumped from a natural spring in rural Tennessee, it is bottled by Hohewald, Tenn.-based Sweetwater Corp.

Williams Sausage distributes the water, as well as Jones' breakfast food and sauce products.

In music news, Jones recently recorded with Jerry Lee Lewis in Memphis for Lewis' upcoming duets album.



JONES: FURTHER FOOD FORAYS

ON THE RAMP: Capitol Records has promoted Joanna Carter to director of creative services. She previously was director of artist development.

Sony/ATV Tre has signed Epic artist Gretchen Wilson to a publishing deal.

ALBUMS ESSENTIAL REVIEWS

Edited by Michael Paoletta

POP

▶ LOU REED

Animal Serenade
PRODUCERS: Lou Reed, Fernando Saunders
Release Date: March 27
RELEASE DATE: March 23
 One of our '60s survivors who is still creatively vital, Lou Reed consistently delivers rock to a state of art. Case in point: "Animal Serenade." Recorded live at Los Angeles' Winter Theater, the two-CD collection covers a breadth of historical and stylistic ground. The rock icon revisits his gritty Velvet Underground repertoire and his previous, tragically off-the-radar disc "The Raven." Underneath the gruff, druid, tough-guy demeanor, he's a romantic, evidenced by "Tell It to Your Heart." Cellist Jane Scarpantoni excels on her dark-toned, grace-and-ferver solo on "Venus in Furs," and although primo vocalist Anthony Davis has high on "Candy Says," it's one of the few bad calls here. Talking to the crowd, Reed says the tune was always too difficult for him to sing. But what's missing from this performance is the raw glow of his electric voice and his powerful primal authority. —**DO**

▶ ABRA MOORE

See Right Through
PRODUCERS: Mitch Watkins, Jay Joyce, Mike Mogis
Koch KOC CD 9501
RELEASE DATE: March 23
 Abra Moore's voice should sound familiar. In addition to scoring a hit in 1998 with "Four Leaf Clover," her work has been heard in such TV shows as "Felicity." After a six-year absence—where she dealt with the death of her father and extracting herself from her J Records contract—she returns with the autobiographical "Everything and the Sun." The songs such as "I Do" and "If You Want Me Too" are warm and soaring. They portray an artist who has been able to heal and move on. The picture Moore paints of her father's passing, "Paint on Your Wings," is more celebratory than sad. After all she endured, Moore almost called the album "I Win" after the cut of the same name. This, too, would have been a deserving title. —**CLT**

IRON AND WINE

See Golden Numbered Days
PRODUCER: Brian Deck
Sub Pop 70630
RELEASE DATE: March 23
 Not be scared by his shaggy beard, Iron and Wine, quietly rolls out a touching batch of folk tunes on his second full-length, *Beams*. Beams sings comfortably of heart-friendlily backwoods, lustily describing them as full of "bugs and alcohol and sunset, soon forgotten." Many of the songs play like guitar-plucked whistles at first. But the melodies mysteriously grow forceful and wonderfully impossible to escape. Perfectly creeping into shape is "On Your Wings," which begins as a tentative prayer for love but evolves into a

CARL THOMAS
Let's Talk About It
PRODUCERS: various
Bad Boy/Universal 80001 1880
RELEASE DATE: March 23
 On his striking 2000 debut, "Emotional," Carl Thomas waded philosophical about unfulfilled love. It netted the singer/songwriter his first R&B hit ("I Wish"). However, it's a mellower, more content Thomas taking a second time at bat. With a nod to Marvin Gaye, Thomas gives his expressive tenor more of a workout this go-round. Whether being self-reflective ("Dreamer"), inspirational ("A Promise") or just plain groovin' ("The Baby Maker"), Thomas delivers on his quest to release "feel-good music." Rather than being obtrusive, the rhythmic interludes are perfectly sequenced as strong as the first steps themselves. Save for one misstep—the obligatory guest rapper cameo (LL Cool J on "She Is")—"Let's Talk About It" is consistent and satisfying. There's no doubt that four years between albums isn't an optimum situation. But there's something to be said for taking your time—and doing it right. —**GM**

N'E'R'D

For or Die
PRODUCERS: the Neptunes, Lenny Kravitz, Gold Coast
Virgin 96768
RELEASE DATE: March 23
 Two years ago, Pharrell Williams and Chad Hugo introduced N'E'R'D to the world with the full-length set "In Search Of..." The disc was a delicious mix of space-age funk and psychedelic rock. Its surreal experience was the antithesis to the rhythmic workouts created by the Neptunes, Williams and Hugo's producer day job. For N'E'R'D's sophomore set, Hugo and



Williams, again, offer a tasty amalgamation of sonic sensations that fans of Outkast's "Speakerboxx/The Love Below" will surely embrace. But this time around, Hugo and Williams play all the instruments—a task handled previously by the band Symphon. Rapper Shae completes the lineup. Choice cuts are many and include "Charlie of Fire," "Wonderful Place," lead single "She Wants to Move" and "Maybe." Featuring Lenny Kravitz and Jay-Z. As for the album's title, by, for sure. —**MP**

more demanding pace. Blending melancholy with reluctant optimism in the songwriting, the disc is a progression from Beams's largely morose "Cradle." The Creek Drank the Mistle." Beams's subdued artistry could very well make this a tough sell for mainstream audiences, but he has nevertheless proved himself to be quite the troubadour. —**SA**

SONDRE LERCHE

Two Way Monologue
PRODUCERS: Jorgen Tzaen, HP Gundersen, Sondre Lerche
Intrepid 90627
RELEASE DATE: March 9
 With a voice like melted chocolate, Norwegian Sondre Lerche burst onto the singer-songwriter scene with "Faces Down" in 2002. On this follow-up, Lerche thankfully sounds just as sweet. Yet the emptiness of some of the track arrangements will likely leave fans wishing for something more filling than a reggae rush. To be fair, "Two Way Monologue" is a perfectly fine piece of work, replete with whimsical lyrics explaining Lerche's complicated relationship with "Mum" and "Pa" (the title tracks). But as a whole, the collection lacks the wonderment that permeated "Faces Down," wherein jazz-pop melodies colorado and

effectlessly sounded like nothing that had come before. It is not too wish for how another songs like "Counter Spark" or "Stupid Memory" to include punchier hooks or unexpected twists of instrumentation. The reasoning is simple: We know Lerche has this wit in him. —**SA**

DANCE/ELECTRONIC

★ 60 CHANNELS

Cover Movements
PRODUCER: The Angel
Solo Crucial/New Line 39032
RELEASE DATE: March 9
 Good music cannot always be categorized. This latest set from the Angel's 60 Channels also confirms this. Equal parts electronic, soul, hip-hop, reggae and jazz, "Cover Movements" effortlessly blends genres. The rock-steady of "Kiddim Supastar" is contagious—and soothing. The album's title track is a dark, spare drum'n'bass affair with much soul. Other highlights include the urgent "Still Burnin'," "Counter Evolution" and the lush "Back to Back." With contributions from Karen Grant, Rain Phoenix and Navigator, the Angel has crafted a perfect balance of moodly instruments and



CASSIDY

Split Personality
PRODUCERS: various
Full Surface/1 82876 58896
RELEASE DATE: March 16
 An aspiring rapper makes a name for himself on the mix-tape circuit and then carries a crossover audience with his debut single. Sound familiar? Cassidy is the latest MC to climb the mix-tape ranks and find a place in the mainstream. The aptly titled "Split Personality" is divided into the three faces of Cassidy: the player, the underground MC and the street poet. Already a top 10 hit, lead single "Hotel" (featuring R. Kelly) pairs its hook with a flamenco guitar riff that cannot be denied. Cassidy showcases his relentless freestyle skills on "My Interpretation." While he is an able lyricist, average and uninspired production sometimes mar the set. Tracks like "Pop That Cannon" and "Lipsitch" come off as flat at best. That said, guest appearances from Snoop Dogg, Jadakiss and Styles P among others, help make "Split Personality" a promising debut from one of hip-hop's newest stars. —**RH**

intriguing work tracks. This set is perfect for those in need of something out of the ordinary. —**RH**

COUNTRY

★ DAVID LEE MURPHY

Tyla to Go
PRODUCERS: David Lee Murphy, Kim Trible
Audion 818
RELEASE DATE: March 23
 Though a proven hitmaker, David Lee Murphy inexplicably fell off the mainstream country map several years ago. This Audion debut proves that was a mistake. Murphy wrote or co-wrote all 12 tracks here, and it's all good. Highlights include the breezy "Lone" title cut (with a Wayne Jennings co-write) and party fare like the raucous "Loco" and "I Like It Already," both of which are tailor-made for today's country radio. "Mama's Law" is a Psychick-styled hard-charger, and "Bigger for Me" is the kind of cut that Murphy has previously taken to the top of the charts. Elsewhere, "Killing the Pain" is solid country gold, and the power-house "Ghost in the Kulkoo" is a no-brainer crowd-pleaser that has "hit" written all over it. —**RW**

LATIN

ALEKS SYNTAK

Mundo Lite
PRODUCERS: Aleks Syntak, Aureo Baqueano, Armando Avila
CWI Latin 12272394970
RELEASE DATE: Feb. 24
 Mexican iconoclast Aleks Syntak is capable of delivering throughout satisfying pop, in the vein of Spanish groups like Los Van Gogh. It's not surprising, then, that in this latest studio bow, Syntak has paired up for duets with Ana Torroja ("Duelo de Amor," also included in a techno version) and Benny ("Viviendo por Ti"). A third act is with Colombian singer/songwriter Soraya, with whom Syntak wrote "Salsa Mi Corazon." This is good stuff, not adventuresome, but solid, melodic and lushly beautiful. In "A Veces Pul," Syntak leans toward rock, while "Alguno de Estos Dias" is upbeat tropical and "Lo Que Tu Me Das" harks to Santana in a Latin and percussion workout. Otherwise, "Mundo Lite" is indeed "lite," but in a good way. Its fine melodies make it an effortless listen. —**LC**

WORLD

▶ THE IRISH TENSORS

Heritage
PRODUCERS: Annie Roth, the Irish Tenors
Razor & Tie 7930182910
RELEASE DATE: March 16
 The Irish Tenors are no strangers to fans of "Today," "Good Morning America" and "20/20." At the addition to their numerous TV appearances, the tenors—Finbar Wright, Anthony Kearns and Ryan Tynan—maintain a busy tour schedule. Last year, the trio's holiday-themed collection, "We Three Kings," reached the summit of the *Billboard* Top World Music Albums chart. Now, on the heels of that set, the Irish Tenors deliver the 16-track "Heritage." While it spotlights their Irish heritage, it does not ignore Celtic-influenced folk songs. Other traditional tunes Recorded earlier this year with the London Symphony Orchestra, "Heritage" is home to such breathtaking moments as "Till Tale You Home Again Rathlin," "Song for Ireland," "Oid to Philadelphia" and "Red Is the Rose." A cover of "My Heart Will Go On" will make you weep in the knees. —**MP**

▶ GIPSY KINGS

Roots
PRODUCER: Craig Street
Novachord 39036
RELEASE DATE: March 16
 You cannot go wrong with the Gipsy Kings. Their superear, near-telepathic musical interplay never fails to bring us back to the traditions of French and Spanish flamenco and wrenchingly soulful balladry. Here, the group's principals, the Balardo and Rey families, regrouped in a villa in the south of France with producer Craig Street (Morris Jones, Cassandra Wilson) to record this collection. Surrounded by their native region and culture, the centuries-old roots of the Gipsy Kings' music is brought forth. The performances—unadorned save for

(Continued on next page)

CONTRIBUTORS: Susanne Alft, Keith Cauffield, Lela Cohen, Gordon Eby, Deborah Evans Price, Rakham Alai, RH Kipels, Gail Mitchell, Dan Ouellette, Michael Paoletta, Chris La Tessa, Anastasia Tolonakis, Ray Waddell, contributors. **CRITICS' CHOICES:** Releases selected by the review editors for special attention on the basis of musical merit and/or Billboard chart potential. **VEHICLE:** Releases of special merit, archival and commercial interest and noteworthy contributions of words by or more artists. **★:** New releases featured in the top 10 of the chart in the corresponding format. **CRITICS' CHOICES (★):** ★ New releases, regardless of chart potential, highly recommended because of special merit. All albums commercially available in the United States are eligible. Send album review copies and singles review copies to Michael Paoletta (Billboard, 770 Broadway, 6th floor, New York, NY 10003) or to the writers in the appropriate bureau.

(Continued from preceding page)

percussionist Cyro Baptista, double bassist Greg Cohen and Garth Hudson on accordion—stand up with their finest work. There isn't a weak track on this 15-song set, not anything close to it. But the traditional meditation "Soleada" and among the finest this treasure has to offer.—**CW**

CLASSICAL

YO-YO MA: TON KOOPMAN
Yo-Yo Ma's Cello
PRODUCER: Titi Mahot
Sony Classical SK 90916
RELEASE DATE: March 30
Continuing the successes of their "Simply Baroque" and "Simply Baroque II" albums, cellist Yo-Yo Ma, celebrated conductor Ton Koopman and the Amsterdam Baroque Orchestra part up again. This time, they explore a few lesser-known works by Antonio Vivaldi. Performing three of the cello concertos and a number of new transcriptions, including "La Cella del Mio Sangue" from the opera *Il Giustino* and two arias from *Juditha Triumphans*, Ma and the Amsterdam musicians play with their characteristic elegance and stylishness. Witness the Largo movement of the Concerto for Viola d'Amore, Late and Orchestra, RV 540, arranged by Koopman. But there is crackle and excitement to burn as well; just listen to Ma's treatment of the Allegro from the Concerto for Two Cellos, Strings and Basso Continuo in G Minor, RV 511. There is a current trend among Baroque specialists to overplay and celebrate Vivaldi; this particular effort proves why his music deserves serious attention.—**AT**

GOSPEL

RJ. HELTON
Real Life
PRODUCERS: various
B-Rite Music 7 575170061
RELEASE DATE: March 23
Former "American Idol" finalist RJ. Helton proves himself a deft artist and song-writer on his debut release. Lyrical content ranges from love songs ("Missing You," "Tell Me") to stirring statements of faith ("All We Need to Know," "My Devotion," "Open Eyes"). The instrumentation—percussion, drum bones and acoustic guitars—provides a perfectly spare but striking canvas for Helton. He "paints" with the full range of his impressive vocal range and multi-octave range, including a shimmering falsetto, which he uses with often thrilling effect. Priceless hooks abound on a number of songs that have all the goods to score big in radio, including pop, gospel, R&B and contemporary Christian. One of the most arresting debuts in recent memory, "Real Life" heralds the arrival of a major new talent.—**GE**

VITAL REISSUES

ELVIS PRESLEY
Elvis Ultimate Gospel
PRODUCERS: Ernst Mjorgelson, Roger Semon
RCA 756786
RELEASE DATE: March 23
During his phenomenal career, Elvis Presley only won three Grammy Awards, and they were all for his gospel

recordings. Featuring 24 tracks on a single CD, this collection beautifully showcases Presley's deep gospel roots. The packaging includes quotes from his mother, Gladys, commenting on how her son always loved to sing in church. Indeed, Presley's appreciation for the music is revealed on tracks like "Swing Down Sweet Chariot." Timeless standards—including "How Great Thou Art," "Amazing Grace" and "We Touch'd He"—are delivered with passion and authority that is truly moving. And depending on the track, he is backed by the Jordanaires, the Imperials Quartet and others. This collection is not just a must for Elvis fans but for anyone who loves great gospel music sung with power and conviction.—**DEP**

GUNS N' ROSES
Greatest Hits
PRODUCERS: various
Geffen/Interscope 001714
RELEASE DATE: March 23
Is Guns N' Roses' "Greatest Hits" an album worth suing over? That's what three of the original band members thought. Axl Rose, Slash and Duff McKagan aimed to sue the album's retailers, as they did not have any input on the compilation. The court turned the petition down. So what's the big deal? While "Hits" collects the obvious radio singles, it still feels like it's lacking something. Maybe it's because there are a lot of covers, or because certain hits don't hold up over time. Sure, the buggies are here, and the set includes a cover of "Symphony for the Devil" (available for the first time on a Guns album). But there isn't much else for a die-hard Guns fan to get excited about. It's an acceptable starting point for a casual listener, but then again, so is "Appetite for Destruction."—**AC**

DVD

HONEY
Universal 23292
RELEASE DATE: March 23
Fans of hip-hop dance will find a lot to love on this disc. Not only is the film packed with energetic dance sequences, but there are also numerous special features that go deeper into hip-hop rhythm. In the "Make Your Move" dance like Honey" segment, the film's choreographer, Laurie Ann Gibson, breaks one of the film's sequences down step by step so viewers can follow along. In another extra, the film's star Jessica Alba gives fans an inside look at how she prepared to dance in Blake's music video "I'm Good," which is featured in its entirety on the disc. The complete music videos for Shawn Demme's "Sexy" and Jadakiss & Shyheim's "I G.O.A."—which are partially shown in the film—are included. The DVD also contains behind-the-scenes footage, audio commentaries with Alba and director Billie Woodruff and deleted scenes.—**JK**

Billboard.com

- Dilated Peoples, "Neighborhood Watch" (Capitol)
- Finley Quaye, "Much More Than Love" (Epic)
- Murs, "Murs 3:16" (Definitive Jux)

STAGES R&B/HIP-HOP

► GHOSTFACE FEATURING MISSY ELLIOTT *Push* (3:28)
PRODUCER: Derrick Trotman
WRITERS: D. Trotman, D. Coles, R. Lee
PUBLISHER: not listed
Def Jam 14019 (CD promo)
Ghostface is waxing no time in making his mark on his new label. Following the success of street anthem "Run," the Wu-Tang Clan member returns with lighter fare for the second single from his forthcoming album, "Pretty Tony." "Push" reveals another side of Ghostface—that of a ladies' man. Featuring Missy Elliott, the Derrick Trotman-produced single has infectious, funk-laced grooves that is irresistible. Elliott and Ghostface trade verses about teasing and tantalizing each other with their sexual prowess. The result is a steamy uptempo gem that should heat up the clubs. With Elliott riding shotgun, Ghostface should have no problem getting attention at mainstream R&B radio. This one is a killa!—**RW**

TARNAVAL RAMSEY FEATURING MURPHY LEE *Baby U Know* (4:08)
PRODUCER: Gregory "Nyc" Christopher
WRITERS: various
PUBLISHERS: various
Casablanca/Universal 21188 (CD promo)
Vill's "Born to Diva" winner initially showcased her church-honed chops on the inspirational ballad "Up Against All Odds." Despite her moving interpretation, the song failed to score a lasting mainstream impression. With rapper Murphy Lee in tow, Tarnavel Ramsey dishes up a second single. This mid-tempo disc enlists Minnie Riperton's 1975 R&B hit "Lovin' You" as a back-drum. But Lee and Riperton fail to ignite the proceedings. The pairing with Lee comes off as forced. At the same time, Ramsey's considerable vocal talent fights against the slick, over-produced arrangement—and loses. Ramsey faces a dilemma many contemporary singers share: finding the right vehicle to help her merge naturally onto the industry's hip-hop heavy freeway. But with an artist like Ramsey, the bottom line is this: Let her do what she does best. In other words, let the girl sing. Period.—**GM**

MODERN ROCK

► GODSMACK *Running Blind* (3:57)
PRODUCER: Sally Erna
WRITER: S. Erna
PUBLISHERS: Mezzengra Music/Universal Music Publishing, ASCAP
Reprise/Universal U2R1213-2 (CD single)
Godsmack apparently enjoyed writing its No. 7 mainstream rock hit "Serenity" so much, it put together a CD performed in a similar vein. The recently issued disc, "The Other Side," spotlights the band's undervalued stylings. It is a welcome change of pace, since Godsmack is in need of a new creative direction. The subject of "Running Blind" is self-explanatory. However, its tone is as grim as "Serenity," which was inspired by the book "Ghost Rider," a per-



ALANIS MORISSETTE *Everything* (3:30)
PRODUCERS: Alanis Morissette, John Shanks
WRITER: A. Morissette
PUBLISHERS: Sarestedt adm. by BMG Music Publishing International, ASCAP
Mercury/Reprise 101282 (CD promo)
There is no mistaking an Alanis Morissette song. With "Everything"—the first single from her sixth forthcoming album, "So-Called Chaos"—the familiar elements are in place: intricate, provoking lyrics and quirky phrasing. The track is sung from the point of view of a person who is baffled at another who can love them unconditionally, flaws and all: "You see everything... You did everything of which I'm ashamed... And you're still here." Produced by Morissette and John Shanks, the music recalls other guitar-wielding ladies that Shanks has worked with (Michelle Branch, Sheryl Crow, Melissa Etheridge). The simple if somewhat unremarkable music acts as a supporting player to the real star of the show: Morissette's moving lyrics.—**AC**

sional journey of grief and recovery written by Rush drummer Neil Peart. The bongos are back, but they are not as prominent this time. And the influence of Alice in Chains is definitely left in the composition. "Running Blind" will not have any problem slipping into Godsmack's home formats of modern and active rock. It could even pop up in evening rotation at top 40.—**GLT**

AC

► MICHAEL ANDREWS FEATURING GARY JULES *Mad World* (3:05)
PRODUCER: Michael Andrews
WRITER: R. Orzabal
PUBLISHER: Crysallis Songs, BMI
Universal U2R 21192 (CD promo)
Ironically, the breakthrough single for Gary Jules—who has spent years in the songwriting trenches—is one of the most depressing songs he has ever recorded. However, the delicate cover of "Tears for Peers" ("Mad World" is nevertheless an emotionally wrought work) by Michael Andrews' haunting, sparse piano and Jules' tender, whispery vocals, an entirely new song is created. Lyrics like "The dreams in which I'm dying are the best I've ever had" take on a renewed sense of desperation. Included on the self-released 2001 album "Trading Snakeoil for Wolfickets," and on the "Donnie Darko" soundtrack, "Mad World" will now see new light on a Universal

R. KELLY *Happy People* (4:59)
PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly Publishing adm. by Zomba Songs, BMI
live 60140 (CD promo)
R. Kelly seems to be unstoppable. In addition to producing and collaborating with a host of artists (including Cassidy, Tania and Joci), the singer/songwriter has already completed a new album. The title track of the May 4 release, "Happy People," follows in the footsteps of previous single "Step in the Name of Love." In fact, the song sounds like a more uptempo version of "Step," which reached the summit of the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart. Similarities aside, "Happy People"—replete with glorious Larry Gold arranged strings—is a wonderfully melodic track that exalts the pleasures of stepping. R&B programmers are often quick to program an R. Kelly single. Expect nothing different this time around. It looks as though the self-proclaimed "Pied Piper" may have a few more followers after this one.—**RW**

release of "Trading Snakeoil"—thanks to the song skyrocketing up the U.K. charts last year. With his profile booming over "Mad World," Jules will not be sad for much longer.—**SA**

COUNTRY

► THE JENKINS *Blame It on Mama* (3:29)
PRODUCER: Rodney Crowell
WRITERS: N. Jenkins, C. Walker, D. Hyom
PUBLISHERS: Bama Music, ASCAP, Sony Music Publishing, BMI
Capitol 7087-6-18507-27 (CD promo)
Buoyed no doubt by the act's recent performance at the Capitol luncheon during the Country Radio Seminar, this potent single is already gaining strong support at country radio. The debut by this mother/daughter duo, "Blame It on Mama" sports stellar harmonies and serves as a great framework for the trio's scintillating vocals. It is a promising debut that serves as a great introduction to this California-based family act's musical gifts.—**DEP**

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MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION

Wireless Deals Focus On Ring Tunes

BY BRIAN GARRITY

NEW YORK—As the wireless music market evolves in the United States, deal-making abounds among labels, handset makers, cell phone companies and entertainment companies targeting the space.

Deals during the next year will center on licensing agreements that will enable carriers to sell ring tunes (ring tones that use actual songs instead of simulations) either directly to consumers or through third-party distributors.

Such wireless carriers as Sprint, Verizon,

T-Mobile, Virgin Mobile USA and AT&T/Cingular currently sell the bulk of ring tones in the United States.

"The carriers see this as an opportunity," Sony Music chief technical officer Phil Wiser says of the ring tune market. "We've been able to grow the market significantly."

MAJOR MUSIC

In the latest example, BMG announced March 22 that it has cut a ring-tune deal with Sprint.

At launch, music from BMG acts including Britney Spears,



The Nokia 7700, above, has a feature called "visual radio" that enables handsets to receive FM radio signals and match the music of such artists as Pink, above right, and Britney Spears with related pictures and graphics.

Maroon5, Three Days Grace, the Strokes, Kenny Chesney and Pink will be available as ring tunes for \$2.50 each.

The ringtones, known as Music Tunes on the Sprint Network, are clips of actual recorded music by the original artists.

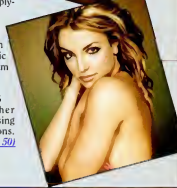
The BMG deal now gives Sprint music from four of the five majors. Sprint is yet to sign a deal with EMI for ring tunes, though the two companies are said to be in negotiations.

In 2003, Sprint sold more than 20 million ringtones and screen savers to a network of 3.2 million Sprint PCS Vision customers.

Cingular Wireless is offering its users ring tunes from Universal Music Group, BMG, Sony Music and EMI. Movo, the wireless entertainment unit of Bellevue, Wash.-based Infopace, is supplying the ring tunes.

And in February, T-Mobile announced a global distribution deal with Sony Music for ring tunes from its acts.

BLAZING TRAILS Elsewhere, other companies are focusing on future applications. *(Continued on page 50)*



WEA Leaves Marketing To Labels

Distributor Restructures To Focus On 'Core Competency'

BY ED CHRISTMAN

NEW YORK—Under the latest WEA restructuring, management has tossed aside the force driving the major distribution companies for the past decade: marketing.

The restructuring, which began March 2 with the dismissal of 70 employees, resulted in the elimination of the branch structure.

WEA president John Esposito acknowledges that the \$225 million in cutbacks at the Warner Music Group may have had a small role in the staff cuts—maybe six or seven people—

but not in the company's structure or philosophy.

"I wanted to have the best distribution company in the business built for 2004 and beyond, so in September we got key people from the field and national staff to take a serious inward look at WEA," Esposito says. "I showed them the organization chart and said, 'Let's zero-base everything and define what the mission of distribution is.'"

The definition that emerged reflects an age-old mantra, "Our job is to make sure the right music is in the right place at the right time," Esposito says.

A NEW DIRECTION

That approach is quite a departure from the major distribution companies' evolution into marketing entities during the 1990s. In fact, some executives of the major distributors—like

EMI Music Marketing and Universal Music & Video Distribution—refer to their groups as marketing entities, not sales companies.

But in this time of cutbacks, marketing is the hardest function for distribution companies to justify, because it often does not have any direct correlation to sales.

That is why WEA's direction is "changing the face of distribution," Esposito says. "I wanted to have something that is bulletproof that would be known as [the standard] of the industry so that if two companies are being merged, the WEA structure is the one to be picked going forward."

"We just had to accept that being in the marketing business is not a core competency of what a distribution company does," he continues. "The labels are marketing; they are supposed to create consumer demand."

While most would agree with that assess-

ment, a distribution executive at another major says that distributors' marketing efforts are more cost-effective than labels'. "If the distribution companies don't do street marketing, the

labels will have to build organizations to do it or outsource it, which becomes even more expensive," he says.



MADISON: NEW ROLE IN THE NEW STRUCTURE

labels will have to build organizations to do it or outsource it, which becomes even more expensive," he says. In the new WEA structure, John Madison, senior VP of sales, has been promoted to executive VP of sales and marketing. Kellie Diamond, formerly VP of sales and marketing, is now senior VP of sales planning. Ron Spaulding, VP of sales, *(Continued on page 51)*

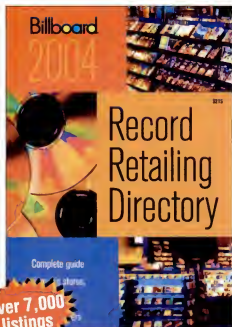


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Retail

Talent-Heavy South By Southwest Returns To Its Indie Roots

As this is written, we're still licking our wounds after four days (March 17-20) at the South by Southwest Music Conference (SXSW) in Austin.

The Indies hadn't attended SXSW since 1993, and we'd forgotten how much wear and tear is absorbed covering literally miles of ground to view dozens of acts.

Though the conference is attended by thousands more than it was a decade ago, SXSW returned to its roots this year—in a way.

Through the mid- and late '90s, the music showcase experienced an incredible rise in attendance by the major labels, which used SXSW as a launching pad for their newly signed talent and as an opportunity to scout new acts.

However, with the majors still reeling from the business downturn of the past two years, independent labels and talent are enjoying a higher profile than they likely have experienced since the conference began as a platform for regional music in the late '80s and early '90s.

The majors were still a presence in Austin this year. One indication of their continued clout was the buzz-band status of Scottish act Franz Ferdinand. Though the group is debuting in the United States on indie Domino Records, it just signed a lucrative deal with Sony.

The majors also contributed several headline acts to the festival, and some threw low-key, invitation-only parties and events off-site.

But for the most part, SXSW was an indie fandangio in 2004. We didn't walk a block up Sixth Street without being buttonholed by a staffer from an independent label or a member of an indie band.

With a few exceptions, The Indies attended only indie-label showcases, and we found the crop of talent staggering. Our pick of the best shows can be found else-

where in this issue (see page 87).

By the way, if we didn't make it to your gig, our apologies. As our friend David Price from Rolling Stone noted during the festival, "No matter where you are, you're missing something."

Had it been physically possible, we could have attended indie-label events from noon until 2 a.m. every day of the conference.

Some Indies, in addition to placing their acts in nighttime gigs, put together invitation-only parties and concerts in the afternoon.

We also noted a new phenomenon: Many former major-label executives have joined the Indies.

One veteran spoke March 18 on a panel about indie entrepreneurialism that The Indies moderated. Larry Weintraub, who in the '90s was VP of artist development at A&M Records, now heads Fanacore, a Los Angeles-based indie that manages fan bases and Web sites for bands and labels.

We encountered several other refugees from the majors trolling

the indie turf at SXSW this year. So far, the message at SXSW was simple: It's an indie world, so dig it.

The Indies

By Chris Morris
cmorris@billboard.com



HAVING AN EXCLUSIVE BALL: More than once during SXSW, we ran into Waterloo Records owner John Kunz. He informed us of an unusual exclusive release his store mounted with Chicago-based Alligator Records.

On March 16, Alligator released Marcia Ball's "Live at Waterloo Records." The singer/pianist recorded the seven-track set during an in-store performance at Waterloo in April 2003. It is priced at \$5.99.

The set will be available only at various independent retail coalition stores. Orders have come in from the Coalition of Independent Music Stores, the Alliance of Independent Music Stores, Music Monitor Network and free-standing chain Newbury Comics in Boston.

"It's a one-shot pressing," Alligator sales director Kerry Pace says. "Boyie's having a serious pride in the release. Kunz sees the Ball project as a possible model for other indie-coalition releases."

He notes that if other retailers can record their in-store appearances by independent artists and get the cooperation of the acts' labels, it could be a boon for the retail coalitions, which have increasingly sought exclusive product to drive consumer traffic.



Ring Tunes

Continued from page 49

Handset makers like Nokia will roll out phones that will take music applications beyond ring tones.

The company is developing a feature called "visual radio" that enables a handset to receive FM radio signals and matches the audio content with related pic-

tures, graphics and other content.

"What we're bringing to the table with visual radio is impulse buying," says Reidar Wasenius, a senior project manager with Nokia's multimedia group.

"You happen to hear something in a certain mood, and the radio station offers you the purchase opportunity. You do it there and then," Wasenius says.

Elsewhere, Berkeley, Calif.-based Idetic launched a service that enables Sprint cellular sub-

scribers to watch live TV, including three music video channels, through its mobile phones.

The company also is already working on an e-commerce solution that will enable viewers tuned in to the music video channels to buy the video, ring tones or music from streamed videos, according to Idetic CEO Dr. Philip Alveda.

Additional reporting by Carla Hay in New York.

Prince's 'Musicology' Presents Marketing Challenge

By signing a production-and-distribution deal for Prince's "Musicology," Sony Music Entertainment (*see The Beat, page 13*) lands a great artist who has been at the forefront of exploring new business models.

For the past decade, Prince has established himself as a brand that consumers can buy directly. But not every music fan has been retail-friendly, which is why Sony Music Distribution will have its work cut out in trying to repair some of that damage with merchants.

"Prince is driving our customers crazy," one music retail chain executive says. "One album is only available through the Internet, another is only available through certain retailers and then the next is only available here and there. Prince doesn't understand that customers need continuity. Nobody—the retailer, the artist or the product—is bigger than the game."

Sony's efforts in that direction have already been abetted by **Big Daddy**, which acted as the distribu-

tor to U.S. chain retailers for Prince's previous two albums. In July 2003, the Kenilworth, N.J.-based distributor sold "N.E.W.S.," which contained four 15-minute-long jazz instrumentals. In December 2002, it distributed "One Note Alone... Live," a three-CD boxed set.

But the marketing of the new

That version of the album will have a white slip cover, while the Sony copy will come in a full package, including artwork.

If fans attending his shows get the full album for free, why should they also buy it at record stores? Merchants say it would have been easier if Prince gave away a sampler of the album's hits.

But what if they do get the vanilla "Musicology" and decide to buy the full-color package at stores? Then the new Rock and Roll Hall of Fame inductee would be a marketing genius.

ward the stuff he pioneered in our San Francisco store, where we debuted our future store look" and will lead the rollout in refurbishing other stores in the chain. Winningham and Alder report to Ward.

As part of the restructuring, the responsibilities of senior director of product **Vince Sydowski** will now focus on strategic product planning, analysis and quality control and development of Virgin's assortment.

Sydowski will report to Milligan, along with **Jerry Suarez**, **Bart Saunt** and **Maureen Ferguson**. They are,

respectively, senior product managers for music, DVD and games and books. Replenishment manager **Scott Leibow** also reports to Milligan.

In other news, VEG is shuttering one of its U.S. Megastores for the first time. The Columbus, Ohio, store will close by May 31, according to Ward. Virgin supposedly had five years left on the lease. **Dan Crite** & **Barrel** approached the retailer about taking over the location. Ward says VEG will continue to look for a replacement store in that market.

SHAPING UP: The recently created **Baker & Taylor** music group has been beefing up staff, sources say.

Len Cosimano, formerly VP of multimedia at the **Borders Group**, has been named VP of music buying. He reports to **Steve Harkness**, who heads up the music group.

In addition, **Ken Norton**, formerly of **Musix**, **Dixie** and **Tape**, has joined Baker as manager of music advertising and publications, while **Paul Chesik**, formerly an indie buyer in the downtown New York **Tower Records** store, has joined as a buyer. Baker & Taylor executives could not be reached for comment.

Retail Track

By Ed Christman
christman@billboard.com



album is again raising eyebrows among retailers, and it remains to be seen how things will work out. The album will likely carry an \$18.98 list price. It should prove an interesting sell at stores, since Prince is also giving away "Musicology" as part of the ticket price for fans who attend his concerts.

CHIA-CHIA-CHANGES: Virgin Entertainment Group North America has restructured its senior buying staff. Operations and information technology senior VP **Steven Winningham** is now also in charge of product. **Kevin Milligan**, who was **Trans World Entertainment** VP of purchasing for the Western region, is joining VEG as VP of product, reporting to Winningham.

Meanwhile, **Dave Alder**, who was senior VP of product and marketing, will now have the title of senior VP of marketing and strategic development. VEG North America president **Glen Ward** says Alder "will take for-



WINNINGHAM: INCREASED DUTIES

WEA

Continued from page 49

becomes senior VP of the national account team, while **Jay Perloff**, formerly head of sales at **Elektra**, joins WEA as VP of national accounts.

The restructuring is the second for WEA in 13 months. Previously, 55 jobs were shed, and a management team led by WEA Inc. CEO **Jim Capararo** and **Esposito**, who headed WEA Corp., was installed. Most of the WEA Inc. assets, including manufacturing, packaging and fulfillment, have been sold, and Capararo left the company last fall.

NEW BUSINESS MODEL

In the current restructuring, WEA management wanted to emphasize the importance of expanding business at the top 11 accounts, which comprise 80% of the company's business. To "superserve" those accounts, **Esposito** says, the national account staff was expanded to 24 from 14.

"The large accounts want direct access to the national staff in New York, and we will give them that. The national account teams will report directly to **Jay Perloff** and **Ron Spaulding**," **Esposito** says.

The other accounts will no longer be sold by sales representatives or serviced by artist-development representatives or merchandisers. Instead, WEA will now have one position, that of field representative, which could

sell some accounts but will also take inventories at and call on other stores to make sure priorities are visible in the marketplace.

To this end, the field staff has been restructured, with the four regional VP slots (only three of which were occupied) reduced to two. The U.S. market is now divided between **Tony Niemczyk**, the VP overseeing the West, and **Todd Van Gorp**, the VP overseeing the East.

Reporting to the two VPs are four sales managers. They will oversee 18 market leaders in New York, Los Angeles, Chicago, San Francisco, Philadelphia, Atlanta, Boston, Seattle, St. Louis, Denver, Detroit, Phoenix, Nashville, Florida, Minneapolis, Dallas, North Carolina and Washington, D.C.

Another major goal of WEA management is to ensure that WEA stores are stocked with key titles at all times, **Esposito** says.

Although retailers have sophisticated inventory systems, "they are becoming less [skeptical] at having the right music in the right place at the right time. That's because some 38,000 releases come out annually, which is too many titles for them to sort through," **Esposito** says.

If a store is carrying only a few copies of a developing title and it sells out, it is the distribution company's job to quickly restock and persuade the account to upgrade the replenishment order, **Esposito** notes.

The field staff will visit stores "to be our eyes and ears to own the marketplace," he says.

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'Sesame Street' Turns 35 With Vids, Merch

BY JILL KIPNIS

LOS ANGELES—Generations of families who grew up singing "Can you tell me how to get to Sesame Street?" will soon have a new tune to hum.

Sony Wonder's April 6 home video release, "What's the Name of That Song?", will see parents and children warbling along with "Sesame Street" favorites Grover, Big Bird and Elmo as they try to find one song that the whole world knows right. The 50-minute video—which features appearances by the Dixie Chicks, Gloria Estefan, Diana Krall and Patti LaBelle and also includes a sing-along book—sells for \$9.98 on VHS and \$12.98 on DVD.

Also on April 6, Sony Wonder releases two new-to-DVD sing-alongs, "Sing, Hoot & Howl with the Sesame Street Animals" and "Pistat!" The latter includes performances by Linda Ronstadt and the Late Celia Cruz. Both DVDs cost \$12.98.

The new videos are part of a year-long celebration of "Sesame Street," whose 35th anniversary is Nov. 10. The off-in-air September celebration with Sony Wonder's release of the three-CD set "Songs From the Street." The CD featured 63 classic songs from the program and contained a special commemorative booklet with liner notes and photos of celebrity participants of the show.

So far, the set has sold 16,500 units, according to Nielsen SoundScan (Billboard), July 12, 2003.

The 35th season of "Sesame Street" will officially launch April 4 with a primetime "Sesame Street" special on PBS. Throughout the year, the creators of the show—Sesame Workshop—will release new "Sesame Street"-themed merchandise created through multiple toy, clothing and food partnerships.

BIG TUP SHU

Sony Wonder and Sesame Workshop are conducting separate promotions; the marketing campaigns for both are extensive.

Jovi Crooks, director of marketing for Sony Wonder, says that Sony will support "What's the Name of That Song?" with a multimillion-dollar TV ad campaign that will last eight weeks from the title's release date. The campaign will not encompass the two DVD sing-along titles.

"We are plastering cable and broadcast. We will have spots on NBC, ABC Family, Lifetime and others," she says. "We will run ads during shows like 'Oprah,' 'Everybody Loves Raymond,' 'The View,' 'Just Shoot Me' and 'Live With Regis and Kelly.' This TV campaign is definitely our big push."

Sony Wonder is also working on in-store promotions with mass retailers

such as Wal-Mart, Kmart and Target. Online retailers expect strong sales for the title. "Sesame Street" is one of our top franchises," says Cynthia Lin, spokeswoman for the Brisbane,



GROVER: TAPPING INTO NOSTALGIA

Calif.-based walmart.com. "We expect 'What's the Name of That Song?' to do well on the site when the consumer advertising starts hitting around street date."

Crooks adds that the DVD will make for "great opportunities for parents and kids to bond. Because it's a DVD and sing-along book, it's very interactive."

Sesame Workshop, the nonprofit educational organization that created "Sesame Street" (formerly known as the Children's Television Workshop), started releasing new merchandise during the 2003 holiday season as part of the 35th-anniversary celebrations.

In an exclusive deal with Fisher-Price and Toys "R" Us, customers received a new Elmo plush when they purchased \$100 of merchandise at the retailer last November. In December, Toys "R" Us offered the Elmo plush (valued at \$30) for \$5 if US consumers purchased \$75 of merchandise.

"That was the first time that Toys 'R' Us had done something like that," says Heather Hansen, director of marketing for Sesame Workshop.

TV promotional spots in support of the upcoming "Sesame Street" season are airing, Hansen says. The April 4 special, titled "The Street We Live On," focuses on Elmo as he learns more about where he lives. The hour-long program features numerous flashback moments in "Sesame Street" history.

CELEBRITY MOMENTS

The first regular show of the season, which will air April 5, will debut the new "Sesame Moments" feature added to each program. "We have celebrities coming in and talking about their 'Sesame' memories," Hansen says. "Some celebrities have

been on the show, and some haven't. The segment will include everyone from Seth Green to Kelsey Grammer to Cher. We'll have more new things happening throughout the year that we aren't ready to announce yet."

A number of companies are launching new product lines. Pez bows Sesame Street Pez product this year, marking the first Pez ever revolving around the franchise. USApoly will issue Sesame Street Monopoly this fall.

American Greetings has created a line of holiday ornaments. While Rip Products has a collectible line of tin products including lunchboxes and wastebaskets debuting this year.

Sesame Workshop has also teamed with General Mills to offer a new line of "Sesame Street"-themed fruit snacks. Sesame Workshop and Random House will reissue "The Sesame Street Dictionary" this August for \$19.99. It will include a new CD sampler of classic "Sesame Street" songs.

Additionally, several clothing manufacturers such as SBH Initiatives and JMC have created new lines of loungewear with a "Sesame Street" theme.

"There are 70 million graduates of 'Sesame Street,'" Hansen says. "We are targeting all of these promotional programs to parents to tie in to that nostalgia."

Razor & Tie Gets Smart To 'Dummies' Brand

Razor & Tie is partnering with Wiley Publishing, the publisher of the "For Dummies" book series, to release a series of instructional DVDs. The first project under the deal is "Golf for Dummies," which will be available June 8 on DVD (\$19.98).

"The videos will use many of the visual components of the books," says Craig Balsam, co-owner of Razor & Tie. "We're going to use our expertise in TV marketing for the series."

Razor & Tie will start airing "Golf for Dummies" ads next month and will work with brick-and-mortar retailers on Father's Day tie-ins.

Both companies are working together to determine which "Dummies" books work best for the video format. Wiley has previously worked with Anchor Bay Entertainment for several fitness "For Dummies" titles.

The DVD format really lends itself well to this type of visual reference," says John Hislop, associate director of brand management for Wiley. "The fitness titles have sold

over 1.6 million units. It's a natural extension to go into other topics."

In other distribution news, Skouras Films and Ventura Distribution have entered into a joint-venture agreement to acquire, market and distribute independent films worldwide. This marks the first

Skouras, president of Skouras Films, "Ventura is very attuned to the video/DVD market, and [we know] that retailers are looking for these films. We will work together with Ventura to market the films."

The two companies will release six to 10 films this year, and 12 yearly releases are targeted for 2005.

Craig Sussman, president of Ventura Entertainment, says that the titles will likely focus on such genres as horror, thriller, science fiction, action and art house.

GOTTA GET THIS: Writer/director Nancy Meyers has gotten more positive reaction from fans for "Something's Gotta Give" than from any other film she has worked on.

The story of two 50-something characters who find love has heartened audiences and earned Diane Keaton a Golden Globe best actress.

Columbia TriStar Home Entertainment will release the film March 30 on DVD (\$28.95).

"Women have stopped me on the street. I have gotten letters from other writers who say this movie reflected something in their lives," Meyers says. "The movie didn't have a splashy opening, but

it really stayed in theaters."

Meyers, who directed "What Women Want" and wrote/directed 1993's "The Parent Trap," says that "Something's Gotta Give" was inspired by her own life. "For people in middle age who are single, there's still fun to be had," she says.



MEYERS: HER FILM STRUCK A CHORD

The DVD includes a deleted scene with Jack Nicholson singing karaoke; audio commentaries from Meyers, Nicholson and Keaton; and a tour of the film's Hampton house with Amanda Peet.

SECRET SERVICE PROBES FOX: The U.S. Secret Service has implicated a former Fox employee in an online

piracy ring run from studio computers.

Last month, the Secret Service searched the home of former Fox Cable employee Lisa Yamamoto in Los Angeles and confiscated material on her home computer server.

According to the Secret Service's affidavit, a piracy ring—dubbed "warez"—accessed on its members' home servers illegal copies of 14 films from various studios, including "Daddy Day Care," "Daredevil," "The Matrix Reloaded," "Old School" and "X-Men" that were stored on a Fox computer server.

Yamamoto is believed to be a key member of the warez group, though she has yet to be charged. In a company statement, Fox said: "We are outraged that individuals within our company not only engaged in this behavior but also used our technology to do so. We turned the matter over to federal authorities immediately and continue to actively support their efforts to bring all those involved to justice."

The Secret Service targeted Yamamoto also in an investigation into another Fox case—relating to unauthorized distribution of Fox employee data—turned up information about a warez group.


Picture
This

By Jill Kipnis
kipnis@billboard.com



Billboard TOP DVD SALES

Sales data compiled by  Nielsen
VideoScan

LAST VIEWED	TITLE LABEL/DISTRIBUTING LABEL & NUMBER	Principal Performers	Runtime	PRICE
	 NUMBER 1  1 Week at Number 1			
	MONA LISA SMILE COLUMBIA TRISTAR HOME VIDEO 1997 COLUMBIA 1015	Julia Roberts	PG-13	\$8.98
	SCHINDLER'S LIST (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME VIDEO 1995 COLUMBIA 1015	Ben Kingsley Ralph Fiennes	R	\$29.98
	SCHINDLER'S LIST (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME VIDEO 1995 COLUMBIA 1015	Ben Kingsley Ralph Fiennes	R	\$28.98
1	SPY KIDS 3: GAME OVER UNITED ARTISTS HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2004	Antonio Banderas Sylvester Stallone	PG	\$29.98
3	SCHOOL OF ROCK (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME VIDEO 2003 COLUMBIA 1015	Jack Black Joan Cusack	PG-13	\$25.98
1	SCHOOL OF ROCK (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 2003	Jack Black Joan Cusack	PG-13	\$26.98
10	CHAPPELLE'S SHOW SEASON ONE COLUMBIA TRISTAR HOME ENTERTAINMENT 2001	Craw Chappell	NR	\$26.98
6	THE LONK KING 1 & 2 COLUMBIA TRISTAR HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2003	Arminem	G	\$25.98
5	GOOD BOY (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 2004	Liam Aiken Molly Shannon	PG	\$26.98
1	WINNIE THE POOH: SPRINGTIME WITH ROO UNITED ARTISTS HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2003	Winnie The Pooh	NR	\$29.98
4	COLD CREEK MANOR UNITED ARTISTS HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2001	Dennis Quaid Sharon Stone	R	\$19.98
1	DAWN OF THE DEAD ARCHER BROTHERS ENTERTAINMENT 2002	Ken Foster Scott Reamer	NR	\$18.98
1	FUTURAMA (SEASON 3) FUTURAMA 2001	Arminem	NR	\$49.98
1	DUPLEX UNITED ARTISTS HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2004	Ben Stiller Drew Barrymore	PG-13	\$29.98
4	MISSING (WIDESCREEN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 2004	Tommy Lee Jones Cobie Smulders	R	\$26.98
5	SPONGEBOB GOES PREHISTORIC COLUMBIA TRISTAR HOME ENTERTAINMENT 2004	Spongebob Squarepants	NR	\$16.98
22	RADIO COLUMBIA TRISTAR HOME ENTERTAINMENT 2003	Cobie Smulders, J. L. Harris	PG	\$25.98
19	FINDING NEMO UNITED ARTISTS HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2003	Arminem	G	\$28.98
19	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL UNITED ARTISTS HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2003	Johnny Depp Orlando Bloom	PG-13	\$29.98
16	LOST IN TRANSLATION (WIDESCREEN) COLUMBIA TRISTAR HOME ENTERTAINMENT 2003	Bill Murray Scarlett Johansson	R	\$28.98
5	LOONEY TUNES: BACK IN ACTION (PAN & SCAN) WARNER HOME VIDEO 2001	Brendan Fraser Jenna Elfman	PG	\$27.98
12	RUNAWAY JURY (WIDESCREEN) WARNER HOME VIDEO 2001	John Cusack Craig T. Nelson	PG	\$27.98
24	SECONDHAND LIONS UNITED ARTISTS HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2004	Michael Caine Robert Downey	PG	\$24.98
16	LOONEY TUNES: BACK IN ACTION (WIDESCREEN) WARNER HOME VIDEO 2001	Brendan Fraser Jenna Elfman	PG	\$25.98
37	TITANIC PARAMOUNT HOME ENTERTAINMENT 1997	Leonardo DiCaprio Kate Winslet	PG-12	\$49.98
	TEN COMMANDMENTS (SPECIAL COLLECTOR'S EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 1999	Charlton Heston Yul Brynner	G	\$16.98
	MY BEST FRIEND'S WEDDING (SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 2001	Julia Roberts Drew Barrymore	PG	\$18.98
14	MISSING (PAN & SCAN SPECIAL EDITION) COLUMBIA TRISTAR HOME ENTERTAINMENT 2004	Tommy Lee Jones Cobie Smulders	R	\$26.98
	FOREST GUMP (SPECIAL EDITION) PARAMOUNT HOME ENTERTAINMENT 1994	Tom Hanks	PG-13	\$29.98
26	OPEN RANGE UNITED ARTISTS HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2003	Kevin Costner Robert Duvall	R	\$26.98
20	MATCHSTICK MEN (PAN & SCAN) WARNER HOME VIDEO 2003	Nicolas Cage Sam Rockwell	PG-13	\$27.98
39	ONCE UPON A TIME IN MEXICO COLUMBIA TRISTAR HOME ENTERTAINMENT 2003	Antonio Banderas Joaquin Phoenix	R	\$29.98
26	UNDER THE TUSCAN SUN (PAN & SCAN) UNITED ARTISTS HOME ENTERTAINMENT/STUDIO CITY HOME ENTERTAINMENT 2003	Danny Leno	PG	\$24.98
17	BARBERSHOP WARNER HOME ENTERTAINMENT 2000	Ice Cube	PG-13	\$29.98
28	RUNAWAY JURY (PAN & SCAN) WARNER HOME VIDEO 2001	John Cusack Craig T. Nelson	PG-13	\$27.98
23	MATCHSTICK MEN (WIDESCREEN) WARNER HOME VIDEO 2003	Nicolas Cage Sam Rockwell	PG-13	\$27.98
13	RESERVOIR DOGS: SPECIAL EDITION WARNER HOME ENTERTAINMENT 2001	Harvey Keitel Tim Roth	R	\$19.98
16	STARGATE SG-1 (SEASON 6) WARNER HOME ENTERTAINMENT 2003	Richard Dean Anderson	NR	\$39.98
	ZOOGLANDER PARAMOUNT HOME ENTERTAINMENT 2001	Ben Stiller	PG-13	\$14.98
10	TOMMY BOY PARAMOUNT HOME ENTERTAINMENT 1995	Chris Farley David Spade	PG	\$12.98

Billboard® TOP VHS SALES

Sales data compiled by  Nielsen VideoScan

#	Label/Distributing Label & NUMBER	NUMBER 1 	Performers	W	G	C
	WINNIE THE POOH: SPRINGTIME WITH POO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Winnie the Pooh	2004	NR	22.9%
1	THE LION KING 1/2 WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Animated	2004	NR	22.9%
2	GOOD BOY WARNER BROS. ENTERTAINMENT 2000		Leap All-in Maggie Smith	2003	NR	24.9%
3	DORA'S EGG HUNT WARNER BROS. ENTERTAINMENT 2000		Dora the Explorer	2004	NR	9.9%
4	SPY KIDS 3: GAME OVER WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2003		Antonio Banderas Sofia Milonovich Santiago Segura	2003	PG	24.9%
5	SPONGEBOB GO PREHISTORIC WARNER BROS. ENTERTAINMENT 2000		SpongeBob SquarePants	2004	NR	9.9%
6	WHAT'S NEW SCOOBY DOO? SAFARI SO GOOD WARNER BROS. ENTERTAINMENT 2000		ScOOBY DOO	2004	NR	14.9%
7	LOONEY TUNES: BACK IN ACTION WARNER BROS. ENTERTAINMENT 2000		Brendan Fraser James Earl Ray	2003	PG	19.9%
8	DORA THE EXPLORER DORA'S PIRATE ADVENTURE WARNER BROS. ENTERTAINMENT 2000		Animated	2004	NR	9.9%
9	FINDING NEMO WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Animated	2003	G	24.9%
10	FATHER OF THE BRIDE WARNER BROS. ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Steve Martin	1991	PG	9.9%
11	COYOTE UGLY WARNER BROS. ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Peter Onorati Adam Carlin	2003	PG-13	9.9%
12	SISTER ACT WARNER BROS. ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Whoopi Goldberg Angie Harmon Jill St. John	1992	PG	9.9%
13	GONE IN 60 SECONDS SONY PICTURES HOME ENTERTAINMENT/SONY HOME ENTERTAINMENT 2000		Nicolas Cage Angie Harmon Jill St. John	2003	PG-13	9.9%
14	REMEMBER THE TITANS WARNER BROS. ENTERTAINMENT 2000		Daniel Seltman	2003	PG	9.9%
15	UNDER THE TUSCAN SUN WARNER BROS. ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Diane Lane	2003	PG-13	24.9%
16	TOMBSTONE WARNER BROS. ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Ripley Eastall Neil Patrick Harris	1993	R	9.9%
17	SCHINDLER'S LIST (SPECIAL EDITION) WARNER BROS. ENTERTAINMENT 2000		Ben Kingsley Ralph Fiennes	1993	R	22.9%
18	DORA THE EXPLORER... RHYMES AND RIDDLES WARNER BROS. ENTERTAINMENT 2000		Animated	2003	NR	9.9%
19	CON AIR WARNER BROS. ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Nicolas Cage John Cusack	1997	R	9.9%
20	WATERBOY WARNER BROS. ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Adam Sandler	1999	PG-13	9.9%
21	SECONDHAND LIONS WARNER BROS. ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 2000		Michael Caine Robert Downey Jr.	2003	PG	22.9%
22	ENEMY OF THE STATE SONY PICTURES HOME ENTERTAINMENT/SONY HOME ENTERTAINMENT 2000		Will Smith Gene Hackman	1999	R	9.9%
23	EVER AFTER: A CINDERELLA STORY (REPAKAGED EDITION) WARNER BROS. ENTERTAINMENT 2000		Drew Barrymore John Wood	1998	PG	6.9%
24	SPONGEBOB SQUAREPANTS... THE SEACAPE CAPERS WARNER BROS. ENTERTAINMENT 2000		Animated	2004	NR	9.9%

⚠️ **IRAA gold cert for sales of 50,000 units or \$1 million in sales at suggested retail** ⚠️ **IRAA platinum cert for sales of 100,000 units or \$2 million in sales at suggested retail**
 ⚠️ **IRAA gold certification for a minimum of 125,000 units or a dollar volume of \$1 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million in sales for direct-to-video releases.** ⚠️ **IRAA platinum certification for a minimum of 250,000 units or a dollar volume of \$2 million.**

Billboard® TOP VIDEO RENTAL	
TITLE	Provided by Home Video Essentials, © 2004 Rental Corporation. All rights Reserved.
1	THE LORD OF THE RINGS: THE TWO TOWERS
2	THE LORD OF THE RINGS: THE RINGS OF POWER
3	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING
4	THE LORD OF THE RINGS: THE RETURN OF THE KING
5	THE LORD OF THE RINGS: THE HOBBIT
6	THE LORD OF THE RINGS: THE ARCADE FIRE
7	THE LORD OF THE RINGS: THE MOUNTAINS OF MOONDOLAN
8	THE LORD OF THE RINGS: THE TOWERS OF ADARNA
9	THE LORD OF THE RINGS: THE RINGS OF POWER
10	THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING

NUMBER 1

MONA LISA SMILE		Julia Roberts	
	COLUMBIA TRISTAN ENTERTAINMENT INC.		PG-13
1	SCHOOL OF ROCK COLUMBIA TRISTAN ENTERTAINMENT INC.	Jack Black Joey Gotsch	PG-13
2	MISSING COLUMBIA TRISTAN ENTERTAINMENT INC.	Sammy Lee Jones Claire Blanchett	R
3	MATCHSTICK MEN WARNER BROS. VIDEO DIST.	Michael Caine Sean Penn Sean Rockwell	PG-13
4	COLD CREEK MAJOR WARNER BROS. VIDEO DIST.	Dennis Quaid Sharon Stone	R
5	THE FUGITIVE COLUMBIA TRISTAN ENTERTAINMENT INC.	John Cusack Gene Hackman	PG-13
6	RUNAWAY JURY COLUMBIA TRISTAN ENTERTAINMENT INC.	John Cusack Gene Hackman	PG-13
7	DUPLEX COLUMBIA TRISTAN ENTERTAINMENT INC.	Ben Stiller Drew Barrymore	R
8	GOOD BOY COLUMBIA TRISTAN ENTERTAINMENT INC.	Liam Aiken Molly Shannon	PG
9	RADDO COLUMBIA TRISTAN ENTERTAINMENT INC.	Michael Gough Ed Harris	PG
10	SECONDHAND LIONS COLUMBIA TRISTAN ENTERTAINMENT INC.	Michael Caine Robert Duvall	PG

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Billboard TOP VIDEO GAME RENTAL

NUMBER 1

5	XBOX - NINJA GAIDEN	Yicmo	M
7	PS2-MAFIA	Take 2 Interactive	M
1	PS2-JAMES BOND 007	Electronic Arts	L
8	PS2-NEED FOR SPEED: UNDERGROUND	Electronic Arts	E
8	PS2-NFL STREET	Electronic Arts	E
8	PS2-TRUE CRIME: STREETS OF LA	Activision	M
7	XBOX-JAMES BOND 007: EVERYTHING OR NOTHING	Electronic Arts	E
8	PS2-TONY HAWK'S UNDERGROUND	Activision	E
9	PS2-MEDAL OF HONOR: RISING SUN	Electronic Arts	E
10	PS2-MANHUNT	Take 2 Interactive	M

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MMI Builds 'Mini-Major' Through Catalog Buys

BY JIM BESSMAN

Now in its seventh year, Music & Media International (MMI) is a self-proclaimed "mini-major publishing company" by way of its strategic policy of catalog acquisition.

"If you buy catalogs," owner/CEO Billy Meshel explains, "you don't have to be signing a whole stable of songwriters, because you're going to get great records anyway on the quality of what you're buying."

Case in point is the March 23 release "Me and Mr. Johnson" from Eric Clapton—a 14-song album consisting entirely of covers of classic material by blues legend Robert Johnson.

MMI purchased Johnson's perennially covered, 29-song King of Spades Music catalog two years ago. Clapton's album, Meshel estimates, will reduce its purchase cost by at least one-third.

The Los Angeles-based company specializes in buying such small and medium music publishing catalogs containing well-known songs in any genre—the goal being to create a versatile, major-sized catalog out of the lesser components.

Other recent MMI catalog acquisitions include Artie Cornell's Lavin Music, which features songs by the Cowsills, Nicholas Gonzalez's Vogue Poetry (songs by Avalon and Jaci Velasquez); Michael Henderson's Electrocord Publishing

(R&B hits by Henderson, Norman Connors and the Dramatics); and songs by Gerald Crabb of top Southern gospel group the Crabb Family.

In all, MMI has acquired approximately 25 catalogs, including the Smithers/Pat D'Nezio's Famous Monsters Music;

Carman's Some-O-Dat Music; Jetstar Publishers (home of such hits by the Five Americans as "Western Union" and "Zip Code"); Rick Hall Music, Roadshow Music (featuring hits by BT Express, Brass Construction and Enchantment) and country and contemporary Christian music; McSpadden Smith Publishing.

"We're a mini-major," reiterates Meshel, himself a songwriter since the 1950s and a veteran music publishing executive previously employed at Famous Music, Arista Music, BMG Music Publishing and All Nations Music Publishing.

Noting MMI catalog cuts on current albums by DMX, Jagged Edge, Bette Midler, LeAnn

Rimes, Wynonna and Sara Evans, he continues, "You can buy catalog and find yourself without a current writer or artist/writer, yet find yourself on the charts all over the place."

MMI has only one writer on its roster.

"You can have pretty serious activity when you're not focusing on the costs of having writers who are currently involved in record deals with major labels," Meshel adds.

He notes, "This is a business—not a gamble—and so much gambling is done in it [in] giving tons of money to writer/artists when the label doesn't know if they'll be a hit. So how does the publisher [know]?"

Meshel concludes, however, that MMI makes "very good offers" for catalogs it looks to either own or administer. He notes that the company has administration deals with MCA Chappell Publishing Enterprises for the United States and Canada and Rak Publishing, also for those coun-

tries.

Other administration clients include Phil Coulter's Four Seasons Music, Eddie Rabbitt Music Publishing, Blu Cantrell's Toote Blu Music, Peter Case's Trumpet Blast Music and LeRoy Marneil's Tiny Tunes Music.

"You can't reinvent publishing, so we do what everyone else does," Meshel says, citing the usual areas of exploitation, including film and TV, covers, sample usages, commercials, special markets and print and new media. About 40% of MMI's revenue comes from new usages rather than back-catalog standard earnings, he notes.

"But we don't have the distractions of [having] many writers—as most publishing companies do—taking us away from the exploitation of the companies we administer or the copyrights we own," he says.

"So it feels like we have double the focus on the exploitation side. Instead of signing writers and gambling on every demo, we figure we work with what we bought—and eliminate the gambling side of it," Meshel explains.

MMI's sole writer is Kevin Irving, who is known simply as Kirv.

"It's a special situation, because he's working with every important producer," Meshel says, singling out Dr. Dre as Kirv's primary producer associate.



MESHEL: EMPHASIZING NEW USAGES

Famous Links With Otis Catalog Of R&B Classics

Famous Music Publishing picks up exclusive worldwide rights for most of the classic pop and R&B songs written by Clyde Otis and Brook Benton.

The Clyde Otis Music Group (TCOMG)'s newly minted, long-term pact with the worldwide music publishing division of Viacom's Paramount Pictures is the first of its kind for TCOMG.

It was struck by the children of Clyde Otis, TCOMG president Isidro Otis, VP of business affairs Clyde Otis III and VP of film and

television Ana Iza Otis. The trio has been running the company since the semi-retirement of its founder and chairman, Clyde Otis, 79, who remains active in Nashville.

After scoring his first hit composition in 1954 with Nat "King" Cole & the Four Knights "That's All There is to That," New York cabbie Otis traded the steering wheel for the studio knob.

He joined Mercury's A&R department and began writing and producing material for his signage

Benton, including the 1959 No. 3 hit "It's Just a Matter of Time"—the first of 17 straight hits for the creative duo.

Otis produced Dinah Washington's classic "What a Difference a Day Makes" and Sarah Vaughan's "Broken-Hearted Melody" and also wrote and produced for the likes of Aretha Franklin, Bobby "Blue" Bland, Timi Yuro and Johnny Mathis.

Otis produced 33 of Mercury's 51 hit singles in 1962. Moving to Nashville, he wrote and produced

for country artists including Charlie Rich, Glen Campbell, Barbara Mandrell, Sonny James and Don Williams via his Eden Music Corp. country music pubbery.

Among Otis'

many achievements, he was the first African-American publisher to receive a No. 1 BMI country music award (Randy Travis took "It's Just a Matter of Time" to country No. 1 in 1989) and has served as a member of the board of directors of the Songwriters Hall of Fame.

He founded TCOMG in 1956, and it remains a family-owned and -operated publishing company that contains copyrights spanning more than five decades of music in pop, rock, R&B, country and jazz.

In addition to Otis and Benton, among the many top songwriters included in the catalog are Larry Harrison, Danny Small, Joe Seneca and Rose Marie McCoy. The majority of songs are contained in TCOMG's Vaneasa Music (ASCAP) and Clyde Otis (BMI) catalogs. Included are such much-covered hits as "Endlessly," "Topsy," "A Lover's Question," "Baby, You've Got What It Takes"

Words & Music™

By Jim Bessman
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and "Break it to Me Gentley."

"These catalogs represent a very significant piece of music history," Isidro Otis says. "We've taken our time in selecting representation and feel that Famous—because of its own successful history—has a respect for both the classic and the contemporary, which is the make-up of our catalog."

Famous executive VP of finance and administration Margaret Johnson adds that the Clyde Otis Music catalog was a perfect fit with the Famous portfolio. "In addition to contemporary hits, it is loaded with classics from the 1950s and 1960s—a time period that is somewhat under-represented in our own catalog. There are some wonderful songs that are due to be rediscovered by a new generation, and we look forward to the many opportunities to promote them via recordings, television, film and advertising, as well as other media."



CELEBRATING 'ENDLESSLY': Key executives of Famous Music Publishing and the Clyde Otis Music Group celebrate their new, global deal. From left, John Pines, Famous Music director of special projects; Irwin Z. Robinson, chairman/CEO of Famous Music Publishing; Clyde Otis III, VP of business affairs for TCOMG; Ana Iza Otis, VP of film and television for TCOMG; Isidro Otis, president of TCOMG; and Margaret Johnson, Famous Music executive VP of finance and administration.



UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



THREE DAYS GRACE: U.S. SIGNING MADE A DIFFERENCE AT HOME

Radio Plays Favorites

Canadians With U.S. Success Get More Airplay

BY LARRY LEBLANC

TORONTO—Fefe Dobson, Finger 11, Three Days Grace, Simple Plan and Billy Talent are among a crop of rising talent that have made U.S. breakthroughs. But Canadian label insiders are concerned that artists with such success are preventing domestic acts from getting airplay.

They say radio often meets Canadian content quotas by relying heavily on selections from established Canadian stars or Canadian artists with American chart success. This holds particularly true at mainstream rock, modern rock and adult contemporary formats.

"A Canadian act with American success has a better chance of getting on Canadian radio," Music Canada VP of national promotions and media relations Derrick Ross observes. U.S. chart numbers have "higher impact" with Canadian programmers because there's "a story that they can sell," he adds.

Paul Tuch, director of operations at Nielsen Broadcast Data Systems Canada, agrees. "Canadian radio programmers follow U.S. numbers. If you get a U.S. number, it's easier to get airplay in Canada."

BMG Music Canada VP of promotion Larry Macrae adds, (Continued on page 70)

Universal France Breaks Radio 'Binds'

BY JAMES MARTIN

PARIS—Universal Music France CEO Pascal Nègre has ended his company's involvement with the local practice of associating certain radio stations with advertising for its artists.

In Europe, these partnerships are unique to the French music industry. They involve radio station logos being featured in labels' TV advertisements, with straplines such as "The Black Eyed Peas, an NRJ act." (NRJ is a leading French top 40 radio network.)

All five French affiliates and one leading independent (Paris-based Wagram) have followed the practice for several years. In a recent letter to broadcasters explaining his unexpected decision, Nègre said the agreements had become too restrictive.

The practice is widely seen within the industry as having a "binding" effect, with certain acts viewed in a proprietary way by stations. Broadcasters are then much more likely to add one of "their" acts to playlists. The downside of that, Nègre claims in his letter, is that "when a station is the partner of an artist, other stations consider that they don't have to play that artist."

Roberto Ciarulo is programming

director of NRJ. He says that rather than following Universal's lead, the other labels have been in touch "to say they'll continue doing these partnerships."

MAJOR-LABEL BIAS

The system was originally introduced by Nègre in 1987, when he was Columbia France head of promotion. Its aim was to encourage certain radio stations to give stronger support to specific artists. Those broadcasters in return benefited from free TV exposure.

Many French independent labels have welcomed Nègre's decision. They have complained that the practice encouraged stations to favor major-label product ahead of that from Indies.

"Pascal Nègre's attitude on this matter is in complete concordance with ours," says Jerome Roger, GM of independent labels body UPFI.

Roger concedes that he cannot speak on behalf of all UPFI members on the issue. However, he says, "If this initiative's aim is to create a new balance between radio and labels, it is an excellent one. The current partnership system has created relationships which are too favorable for radio sta-

(Continued on page 58)



NÈGRE: PACTS WERE 'TOO RESTRICTIVE'

Portuguese Labels Pull Plug On Singles Chart

BY CHRIS GRAEME

LISBON, Portugal—March 2 marked the end of the Portuguese singles chart, as labels acknowledged the format's demise as a commercial entity.

The end comes about four years after the chart was reintroduced by local International Federation of the Phonographic Industry (IFPI) affiliate the Portuguese Phonographic Assn. (AFP). Spurred by healthy

sales, AFP relaunched the chart in July 2000 after a seven-year hiatus.

"We stopped publishing a singles chart in Christmas 1993 after the death of vinyl," AFP director Eduardo Simoes says, "because the market became insignificant. Between 1998 and 2000, we observed an improvement which led us to believe there was enough of a market to reintroduce a singles chart, which we thought would boost flagging album sales."



SIMÕES: SINGLES SALES PLUMMET

The AFP chart was based on retail data compiled by the local arm of AC Nielsen. AFP dropped the listing after shipments plummeted to an all-time low of 150,000 units in 2003 from 300,000 in 2002.

"CD singles are [increasingly] more difficult to sell," Simoes says, "and we had to take an option not to continue publishing the charts, which we had to pay for."

Label executives concede that strong singles shipments in 2000 led

them to believe that things were improving. "For some years, our optimism outlived the problems," EMI Portugal managing director David Ferreira admits.

"The singles market crisis in Portugal is not new," he adds. "CD singles never really happened here. The rise of the Internet only made things worse for the format."

Industry insiders cite piracy, the impact of new media and the grim (Continued on page 59)



JAPAN				UNITED KINGDOM				FRANCE				GERMANY			
WEEK	LAST WEEK	ARTIST	SONG	WEEK	LAST WEEK	ARTIST	SONG	WEEK	LAST WEEK	ARTIST	SONG	WEEK	LAST WEEK	ARTIST	SONG
SINGLES				SINGLES				SINGLES				SINGLES			
1	1	WONDERFUL LIFE	11	1	1	YEAH	11	1	1	SI DEMAIN... (TURN AROUND)	11	1	1	CAN'T WAIT UNTIL TONIGHT	11
2	2	SUBETIGA BOKUNO CHIKARANU NARU	12	2	2	CHA CHA SLIDE	12	2	2	SHUT UP	12	2	2	YEAH	12
3	3	DANDELION	13	3	3	YOUR GAME	13	3	3	TU SERAS	13	3	3	JUST ONE LAST DANCE	13
4	4	YASASHIKISSO O SHITE	14	4	4	TOXIC	14	4	4	MODERN TIMES	14	4	4	LEFT OUTSIDE ALONE	14
5	5	SAKURA	15	5	5	SHE WANTS TO MOVE	15	5	5	LOVE	15	5	5	MAD WORLD	15
6	6	JUPITER	16	6	6	NOT IN LOVE	16	6	6	SUPERSTAR	16	6	6	AUGEN AP	16
7	7	THE FINAL	17	7	7	THANK YOU	17	7	7	LOVE	17	7	7	HEY MAMA	17
8	8	SAYONARA NO LOVE SONG	18	8	8	BAFF! LOVE U	18	8	8	COMME DES CONNARDS	18	8	8	LEBES IST ALLES	18
9	9	IKTOSHE (NEI)MUNO E	19	9	9	MYSTERIOUS GIRL	19	9	9	ETERNELLEMENT	19	9	9	REINER LIEBE	19
10	10	ALMA	20	10	10	HEY MAMA	20	10	10	PUMP IT UP	20	10	10	TURN ME ON	20
ALBUMS				ALBUMS				ALBUMS				ALBUMS			
1	1	SPITZ	11	1	1	GEORGE MICHAEL	11	1	1	PASCAL OBISPO	11	1	1	GEORGE MICHAEL	11
2	2	TOMMY FEBRUARY	12	2	2	GUNS N' ROSES	12	2	2	LES ENFOIRÉS	12	2	2	REFERENCE	12
3	3	QUEEN	13	3	3	KATE MELLO	13	3	3	LES ENFOIRÉS	13	3	3	NORAH JONES	13
4	4	EVERY LITTLE THING	14	4	4	ENGLIST BEST HAMPDEN	14	4	4	LES ENFOIRÉS	14	4	4	WIRE SIND HEILIG	14
5	5	EVERY LITTLE THING	15	5	5	NORAH JONES	15	5	5	LES ENFOIRÉS	15	5	5	GUNS N' ROSES	15
6	6	EVERY LITTLE THING	16	6	6	DANIEL O'DONNELL	16	6	6	LES ENFOIRÉS	16	6	6	HEAVENLY CREATIONS	16
7	7	EVERY LITTLE THING	17	7	7	MIAMI YOUNG	17	7	7	LES ENFOIRÉS	17	7	7	YVONNE CATERFIELD	17
8	8	EVERY LITTLE THING	18	8	8	SLAGY MANLOW	18	8	8	LES ENFOIRÉS	18	8	8	COMPIH	18
9	9	EVERY LITTLE THING	19	9	9	MIAMI YOUNG	19	9	9	LES ENFOIRÉS	19	9	9	JOSS STONE	19
10	10	EVERY LITTLE THING	20	10	10	JAMIE CULLUM	20	10	10	LES ENFOIRÉS	20	10	10	NORAH JONES	20
CANADA				ITALY				SPAIN				AUSTRALIA			
SINGLES				SINGLES				SINGLES				SINGLES			
1	1	TOXIC	11	1	1	LEFT OUTSIDE ALONE	11	1	1	LOVE PROFUSION	11	1	1	TOXIC	11
2	2	MY IMMORTAL	12	2	2	DRAGOSTEA DIN TEI	12	2	2	LEFT OUTSIDE ALONE	12	2	2	SUPERSTAR	12
3	3	JUST A LITTLE WHILE	13	3	3	SHUT UP	13	3	3	AMAZING	13	3	3	TURN ME ON	13
4	4	JEMIE LAS ANGLES	14	4	4	TURN ME ON	14	4	4	AMAZING	14	4	4	HEY MAMA	14
5	5	SO YESTERDAY	15	5	5	MY IMMORTAL	15	5	5	FUENTES DE ENERGIA	15	5	5	SUGA SUGA	15
6	6	PERFECT	16	6	6	AMAZING	16	6	6	JUST A LITTLE WHILE	16	6	6	WHAT ABOUT ME	16
7	7	BABY BOY	17	7	7	LOVE PROFUSION	17	7	7	THE UNLIMINDED FEELING EP	17	7	7	THE WAY YOU MOVE	17
8	8	SOMETHING MORE	18	8	8	SUPERSTAR	18	8	8	LES UNIMÉS VAMOS A LA CAMA	18	8	8	MY IMMORTAL	18
9	9	SUNRISE	19	9	9	LUOMO VOLANTE	19	9	9	LES UNIMÉS VAMOS A LA CAMA	19	9	9	TRANSCENDENT	19
10	10	SUNRISE	20	10	10	TOXIC	20	10	10	LES UNIMÉS VAMOS A LA CAMA	20	10	10	BLINK 182	20
ALBUMS				ALBUMS				ALBUMS				ALBUMS			
1	1	NORAH JONES	11	1	1	GEORGE MICHAEL	11	1	1	ESTOPA	11	1	1	THE JOHN BUTLER TWO	11
2	2	VARIOUS ARTISTS	12	2	2	MINA	12	2	2	DAVID BISBAL	12	2	2	GEORGE MICHAEL	12
3	3	BLACK EYED PEAS	13	3	3	MICHAEL BUBLE	13	3	3	HERNÁNDEZ DEL SILENCIO	13	3	3	PETE MURRAY	13
4	4	EVANESCENCE	14	4	4	FRANCESCO GUCCINI	14	4	4	GEORGE MICHAEL	14	4	4	SHANNON NOLL	14
5	5	JOHNSON	15	5	5	NORAH JONES	15	5	5	LES LUNINS	15	5	5	EVANESCENCE	15
6	6	JOHNSON	16	6	6	TIZIANO FERRO	16	6	6	CAMARON DE LA ISLA	16	6	6	NORAH JONES	16
7	7	JOHNSON	17	7	7	EROS RAMAZZOTTI	17	7	7	OBK	17	7	7	JACK JOHNSON	17
8	8	JOHNSON	18	8	8	MARCO MASINI	18	8	8	NORAH JONES	18	8	8	BLACK EYED PEAS	18
9	9	JOHNSON	19	9	9	BLINK 182	19	9	9	BEBO & COGALA	19	9	9	JET	19
10	10	JOHNSON	20	10	10	BLACK EYED PEAS	20	10	10	FRAN PEREA	20	10	10	BLINK 182	20
THE NETHERLANDS				SWEDEN				NORWAY				SWITZERLAND			
SINGLES				SINGLES				SINGLES				SINGLES			
1	1	WONDERFUL LIFE	11	1	1	YEAH	11	1	1	YEAH	11	1	1	A KISS GOODEBYE	11
2	2	YEAH	12	2	2	BOTTOM TID OCH RUM	12	2	2	TOXIC	12	2	2	SUPERSTAR	12
3	3	DREAMER/GUESSE'S SONG	13	3	3	DING DONG SONG	13	3	3	MY IMMORTAL	13	3	3	SHUT UP	13
4	4	STUCK ON YOU	14	4	4	TOXIC	14	4	4	LEFT OUTSIDE ALONE	14	4	4	TURN ME ON	14
5	5	RAMAGLANAMA	15	5	5	MY IMMORTAL	15	5	5	SWEET CHARMS MY L.A. EX	15	5	5	TOXIC	15
6	6	NORAH JONES	16	6	6	NORAH JONES	16	6	6	GLUNS N' ROSES	16	6	6	PLUSH	16
7	7	GEORGE MICHAEL	17	7	7	EUROPE	17	7	7	VARIOUS ARTISTS	17	7	7	NORAH JONES	17
8	8	BOUNCE/WIN DE GROOT	18	8	8	LEARN TIMES	18	8	8	SILVER HOVER	18	8	8	LES ENFOIRÉS	18
9	9	JOSS STONE	19	9	9	COMANCHE	19	9	9	ANNE GREN	19	9	9	BOUNCE/WIN DE GROOT	19
10	10	EVANESCENCE	20	10	10	BLACK EYED PEAS	20	10	10	BEBO & COGALA	20	10	10	MUSIC STAR	20
ALBUMS				ALBUMS				ALBUMS				ALBUMS			
1	1	NORAH JONES	11	1	1	NORAH JONES	11	1	1	GLUNS N' ROSES	11	1	1	NORAH JONES	11
2	2	GEORGE MICHAEL	12	2	2	EUROPE	12	2	2	VARIOUS ARTISTS	12	2	2	NORAH JONES	12
3	3	BOUNCE/WIN DE GROOT	13	3	3	LEARN TIMES	13	3	3	SILVER HOVER	13	3	3	NORAH JONES	13
4	4	JOSS STONE	14	4	4	COMANCHE	14	4	4	ANNE GREN	14	4	4	NORAH JONES	14
5	5	EVANESCENCE	15	5	5	BLACK EYED PEAS	15	5	5	BEBO & COGALA	15	5	5	NORAH JONES	15

Chumbawamba Looks Further Afield

Chumbawamba's 1997 smash hit "Tubthumping" was an international phenomenon, shooting to No. 1 in 22 countries. Now, the U.K.-based anarchist collective has truly turned global. Its album "Un," released April 26, on its own Mutt Records, combines politically radical lyrics with musical influences from Cuba, Argentina, Polynesia and the Middle East. "It's the sound of Chumbawamba listening to the world beyond our own backyard," singer Alice Nutter says. "It's a record we couldn't have made five years ago. Instead of imposing one generic culture, 'Un' takes aspects from several and appreci-

toire at EMI Recorded Music Denmark. "Honeybuns" has surpassed the double-platinum mark, with

Global Pulse.

Nigel Williamson, Editor
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domestic sales of more than 80,000 units. After a six-month chart run, the album jumped back into the 10 when Christensen nabbed three Danish Music Awards, including one for album of the year. Christensen performed in Holland for sold-out shows in Utrecht and Rotterdam in March. And the video for "Jump the Gun," featuring Danish James Bond honey Cecile Thomsen, is making waves on MTV. Mortensen says Christensen is booked for international festivals this summer, with a focus on Scandinavia and Benelux.

CHARLES FERRIO

WIZARD'S O'JES: Contemporary flamenco artist Sopa de Brujo ("Wizard's Eyes") cast a potent spell at the BBC Radio 3 Award for World Music this month. The group stole the show at the winners' ceremony, which was broadcast across Europe in mid-March. According to vocalist *Marina la Canillas*, the group has performed two dozen tracks for the next album. But success has caused its delay, while the award-winning "Bar," originally released on the band's own label, *La Fábrika de Colores*, in 2002, has been reissued. The Barcelona-based group, which fuses flamenco and electronic beats, will play European festivals this summer. It's also keeping the pot simmering with "Remedios de la Caca," a five-track EP of "Bar" remixes by DJ Pablo and guitarist Rubén Giménez, to be followed by a double-vinyl set of further remixes.

MAGAL WILDER AND STEVE ADAMS

THE QUEEN MEETS THE POPE: Gospel remains a major part of the South African music scene, and all eyes are on the first-ever duet by Rebecca Malope and Tshepo Tshola, the genre's two major stars. Released by CCP Record Co. (part of EMI SA), the album brings together "the Queen of Gospel" and "the Village Pope," their popular music scene. Malope composed most of the album's 14 tracks. "I've always loved Tshepo's voice and think we created real musical magic in the studio," she says.

DAVID COETZER

MINT FLAVOR: New Zealand post-punkers the Mint Chicks are one of the hottest exports from Down Under this year. The foursome of Kody Nielson (vocals), Ruben Nielson (guitar), Logie (bass) and Roper (drums) carried an opening slot on the White Stripes' Australian tour and is gearing up for an assault on the Northern Hemisphere. The offensive starts with the single "Blue Train Golf/Post No Bills" on indie label Fierce Panda. European tour dates are set for May.

STEVE ADAMS

SWEET SUCCESS: Tim Christensen's second album, "Honeybuns" (Medley EMI), is breaking out internationally, but he's had little time to build on its success beyond Denmark's borders. "Den's been so busy with a six-month Danish tour," says Ole Mortensen, head of local rep-

AUSTRIA									
AUSTRIAN TOP 10 (AUSTRIAN TOP 10)									
1	NEW	1	TOXIC	DAVID NENE	1	NEW	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
3	39	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE	4	3	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
5	3	3	TOXIC	DAVID NENE	6	1	1	TOXIC	DAVID NENE
ALBUMS									
1	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
6	1	1	TOXIC	DAVID NENE	7	1	1	TOXIC	DAVID NENE
8	1	1	TOXIC	DAVID NENE	9	1	1	TOXIC	DAVID NENE
10	1	1	TOXIC	DAVID NENE	11	1	1	TOXIC	DAVID NENE

BELGIUM/FLANDERS									
BELGIUM/FLANDERS TOP 10 (BELGIUM/FLANDERS TOP 10)									
1	NEW	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
3	39	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE	4	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
5	3	3	TOXIC	DAVID NENE	6	1	1	TOXIC	DAVID NENE
ALBUMS									
1	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
6	1	1	TOXIC	DAVID NENE	7	1	1	TOXIC	DAVID NENE
8	1	1	TOXIC	DAVID NENE	9	1	1	TOXIC	DAVID NENE
10	1	1	TOXIC	DAVID NENE	11	1	1	TOXIC	DAVID NENE

Billboard EUROCHARTS									
EUROCHARTS TOP 10 (EUROCHARTS TOP 10)									
1	NEW	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
3	39	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE	4	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
5	3	3	TOXIC	DAVID NENE	6	1	1	TOXIC	DAVID NENE
ALBUMS									
1	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
6	1	1	TOXIC	DAVID NENE	7	1	1	TOXIC	DAVID NENE
8	1	1	TOXIC	DAVID NENE	9	1	1	TOXIC	DAVID NENE
10	1	1	TOXIC	DAVID NENE	11	1	1	TOXIC	DAVID NENE

DENMARK									
DENMARK TOP 10 (DENMARK TOP 10)									
1	NEW	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
3	39	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE	4	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
5	3	3	TOXIC	DAVID NENE	6	1	1	TOXIC	DAVID NENE
ALBUMS									
1	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
6	1	1	TOXIC	DAVID NENE	7	1	1	TOXIC	DAVID NENE
8	1	1	TOXIC	DAVID NENE	9	1	1	TOXIC	DAVID NENE
10	1	1	TOXIC	DAVID NENE	11	1	1	TOXIC	DAVID NENE

PORTUGAL									
PORTUGAL TOP 10 (PORTUGAL TOP 10)									
1	NEW	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
3	39	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE	4	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
5	3	3	TOXIC	DAVID NENE	6	1	1	TOXIC	DAVID NENE
ALBUMS									
1	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
6	1	1	TOXIC	DAVID NENE	7	1	1	TOXIC	DAVID NENE
8	1	1	TOXIC	DAVID NENE	9	1	1	TOXIC	DAVID NENE
10	1	1	TOXIC	DAVID NENE	11	1	1	TOXIC	DAVID NENE

FINLAND									
FINLAND TOP 10 (FINLAND TOP 10)									
1	NEW	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
3	39	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE	4	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
5	3	3	TOXIC	DAVID NENE	6	1	1	TOXIC	DAVID NENE
ALBUMS									
1	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
6	1	1	TOXIC	DAVID NENE	7	1	1	TOXIC	DAVID NENE
8	1	1	TOXIC	DAVID NENE	9	1	1	TOXIC	DAVID NENE
10	1	1	TOXIC	DAVID NENE	11	1	1	TOXIC	DAVID NENE

IRELAND									
IRELAND TOP 10 (IRELAND TOP 10)									
1	NEW	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
3	39	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE	4	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
5	3	3	TOXIC	DAVID NENE	6	1	1	TOXIC	DAVID NENE
ALBUMS									
1	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
6	1	1	TOXIC	DAVID NENE	7	1	1	TOXIC	DAVID NENE
8	1	1	TOXIC	DAVID NENE	9	1	1	TOXIC	DAVID NENE
10	1	1	TOXIC	DAVID NENE	11	1	1	TOXIC	DAVID NENE

POLAND									
POLAND TOP 10 (POLAND TOP 10)									
1	NEW	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
3	39	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE	4	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
5	3	3	TOXIC	DAVID NENE	6	1	1	TOXIC	DAVID NENE
ALBUMS									
1	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
6	1	1	TOXIC	DAVID NENE	7	1	1	TOXIC	DAVID NENE
8	1	1	TOXIC	DAVID NENE	9	1	1	TOXIC	DAVID NENE
10	1	1	TOXIC	DAVID NENE	11	1	1	TOXIC	DAVID NENE

HUNGARY									
HUNGARY TOP 10 (HUNGARY TOP 10)									
1	NEW	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
3	39	3	CAN'T WAIT UNTIL TONIGHT	DAVID NENE	4	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
5	3	3	TOXIC	DAVID NENE	6	1	1	TOXIC	DAVID NENE
ALBUMS									
1	1	1	TOXIC	DAVID NENE	2	1	1	TOXIC	DAVID NENE
2	1	1	TOXIC	DAVID NENE	3	1	1	TOXIC	DAVID NENE
4	1	1	TOXIC	DAVID NENE	5	1	1	TOXIC	DAVID NENE
6	1	1	TOXIC	DAVID NENE	7	1	1	TOXIC	DAVID NENE
8	1	1	TOXIC	DAVID NENE	9	1	1	TOXIC	DAVID NENE
10	1	1	TOXIC	DAVID NENE	11	1	1	TOXIC	DAVID NENE

HUNGARY			
WEEK	LAST WEEK	HUNGARIAN SYSTEM	
SINGLES			
1	2	TOXIC	BRITNEY SPEARS JIVE
2	1	2000 EV	DRIFT MAGNETION
NEW		AM BLOOMING	BECKEN/KONYI MUSIC
3	4	RED DAZED WOMAN	PIRATES OF THE CARIBBEAN
4	5	LET'S	DRIFT MAGNETION
5	6	LYONS	DRIFT MAGNETION
ALBUMS			
1	1	NOX	BRITNEY SPEARS UNIVERSAL
2	2	M.M. HAWER FT. TEKKO	KARMA ET P. T.

Taiwan's Rock Mobile Builds Chinese Biz

BY TIM CULPAN

TAIPEI, Taiwan—The demand for cell phones in mainland China is starting to ring up profits for Taiwan-based Rock Mobile.

Rock Mobile was spun off from its parent Rock Music Group, Taiwan's leading independent label, in August 2002. It launched in October 2000 as the latter's Wired and Wireless Business division, with the aim of developing a revenue model by combining music with the Internet and cell phones.

At first, Rock Mobile's operations only covered Taiwan. It moved into mainland China in 2003.

Chairman Sam Duann credits sales in China as the reason why the company broke even in February. "Monthly, we are now profitable in both Taiwan and China," he claims.

Duann says Rock Mobile is posting around \$750,000 in monthly revenue across both markets. The company still has accumulated losses from its startup four years ago, but Duann says revenue projections are "looking healthy."

Rock Mobile is expected to name a new CEO shortly, following

Joshua Ma's Feb. 10 resignation. Ma, who was with the company since its launch, has joined Beijing-based Internet/wireless conglomerate



ate Tom Online as executive VP of wireless operations.

Reflecting on Rock Mobile's launch, Ma claims that the company "created the mobile music business in Greater China. Three years ago, this business did not exist but we had to create it."

Duann adds, "It was a surprise that [Ma] said he wanted to leave. He was doing great, because we started from nothing and he helped

'Monthly, we are now profitable in both Taiwan and China... We feel that mobile entertainment still has large potential.'

—SAM DUANN, ROCK MOBILE

build it. He motivated people to understand what it is that we're thinking of doing."

MAJOR DEALS

Rock Mobile has content deals with the five majors. It provides cell-phone users content in the

form of music and music videos, primarily in Chinese-language repertoire.

The main growth driver to date has been ring tones and ring-back tones, which together contribute more than 50% of the company's revenue.

Rock Mobile already has video



and photographic content deals in place with a number of other international companies, in anticipation of the currently small mobile video market taking off. Its projections suggest that is likely to happen within the next 12 to 18 months.

"We feel that mobile entertainment still has large potential," Duann says.

With piracy hitting the industry hard, mobile music is proving to be

a hardy revenue model in Asia. Taiwan claims the world's highest cell-phone penetration rate; industry estimates say there are more than 25 million cell-phone accounts in Taiwan, out of a population of 23 million.

Rock Mobile's recent performance clearly impressed potential investors. Taiwan company Acer Technology Ventures and Germany's Siemens Mobile Acceleration invested \$1.5 million and \$1 million each in Rock Mobile in June 2003.

In February, a second round of private funding brought in a total of \$8 million from three new investors. U.S. venture capitalists Walden Capital and Doll Asset Management plus China-based Legend Capital all claimed a stake in Rock Mobile, reducing Rock Music Group's share. Insiders say the company retains a share estimated at between 30% and 40%.

Singles

Continued from page 55

domestic economy as the reasons for the demise of the single in Portugal.

Figures from the Portuguese National Statistics Institute indicate that personal debt in Portugal is currently high, consumer confidence is low and unemployment is running at 500,000 in a country with a total population of 10 million.

Piracy remains a major problem, Ferreira says. "Open-air markets remain lawless ghettos where the authorities do not dare to interfere," he says. "That's a police issue, and we are told that resources are scarce."

Retailers have complained about an increasing trend for labels to issue tracks to radio as airplay-only items, with no associated commercial release. One recent example was Universal act No Doubt's "It's My Life," which was only released to radio. It became an airplay staple but was not available in stores.

Pedro Gonçalves is the editor of Lisbon-based weekly consumer magazine *Bite*, which claims a circulation of 20,000. For him, the death of the singles chart and the decline of the local singles market was inevitable.

"Young people can get it all for free on the Internet and download it," Gonçalves says, "and the singles market was always very poor. A single could get into the top 10 simply by selling a few hundred copies."

Universal

Continued from page 55

tions. We need to get back to the true sense of the word 'partnership.'"

Niégre claims that the end of the system will improve musical diversity by putting all stations on a level playing field in terms of access to artists.

Curried does not expect Niégre's decision to be particularly damaging to NJR. "Television partnerships have lost their meaning," he claims. "For example, just after a Universal TV ad for the Black Eyed Peas with our logo, you see an ad for a compilation including the Black Eyed Peas but on another label and with a different radio partner."



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Canada

JUNO AWARDS PREVIEW

Stars' Sales Cross Borders

International Success More Important Than Ever

BY LARRY LEBLANC

Canada is unquestionably a proving ground for international talent—a fact underscored by the global success of recent years of such leading Canadian acts as Alanis Morissette, Avril Lavigne, Shania Twain, Celine Dion and Bryan Adams.

However, the Canadian music industry isn't resting on its multi-platinum laurels. Rising acts from Canada that have broken through in the past year in the United States and other territories include Fefe Dobson, Michael Bubl , Simple Plan, Finger 11, Three Days Grace and Billy Talent.

In the French-language markets of Europe, the past year has brought acclaim to Lynda LaMay, Garou, Natasha St-Pier, Roch Voisine, Robert Charlebois, Isabelle Boulay, Jorane and Lhasa de Sela.

Adding to Canada's reputation for nurturing new talent are major-label releases on tap this year from Skye Sweetnam (EMI), Audrey de Motigny (Vik), Will (Capitol Canada) and Toronto rapper K-OS

(Astralwerks/Virgin). Additionally, the roll call of other well-established Canadian acts at home and abroad is

impressive: Diana Krall, the Tragically Hip, Our Lady Peace, Remy Shand, Barenaked Ladies, BT, Glen Lewis, Hot Hot Heat, Carolyn Dawn Johnson, Bruce Cockburn and Jesse Cooke, among others.

The Canadian music industry has good reason to celebrate as it gathers April 4 in Edmonton, Alberta, for the 2004 Juno Awards. Leading the field this year are Sarah McLachlan, Nickelback and Nelly Furtado, with five nominations apiece. They will be joined as performers at the show by Barenaked Ladies, Michael Bubl , Avril Lavigne and others. Morissette will host the evening. At the same time, the Junos take place against the backdrop of a changing Canadian record industry, where international success is more important than ever and independent labels are playing a greater role in nurturing new Canadian talent.

For the past decade, acknowledging the importance of international sales, all sectors of Canada's music industry have sought to develop or greatly strengthen their international relationships.

This had led to increased business internationally, particularly in the United States and Europe, not only for pop acts

(Continued on page 66)



The leading artists at this year's Juno Awards, with five nominations each, are (clockwise from top left) Sarah McLachlan, Nelly Furtado & Nickelback.

Artists To Watch

BY LARRY LE BLANC

Sarah Harmer

Released worldwide March 23, Sarah Harmer's "All of Our Names" is the follow-up to her 2000 album "You Were Here." That set reached platinum status (100,000 units) in Canada and has sold 70,000 copies in the United States, according to Nielsen SoundScan.

"All of Our Names" was released worldwide, except for Canada, on Rounder's Zoë imprint. In Canada, it was issued on Harmer's own Cold Snap Records label, distributed by Universal Music Canada.

Booked by the Agency Group worldwide, Harmer will spend most of 2004 on tour.

"Sarah doesn't have a day off until June," says her Toronto-based manager Patrick Sambrook, who also handles Zoë labelmate Kathleen Edwards. "She starts a 20-date U.S. tour April 9. Afterward, she has one-week tours of both Europe and Australia. She will tour Canada in the fall."



Fefe Dobson

Universal Music Canada president/CEO Randy Lennox was so impressed when he saw Fefe Dobson perform 18 months ago that he coaxed then-Island/Def Jam president Lyor Cohen to fly to see her showcase at the Toronto club Reverb.

Halfway through the first song, Cohen was hooked. A half-hour later, label executives and Dobson's manager Chris Smith—who also handles Nelly Furtado—struck a deal on the sidewalk outside the club. Island/Def Jam and Universal Music Canada jointly signed the singer for the world and Dobson's self-titled debut has sold more than 350,000 units in the United States, 100,000 in Canada and, says Lennox, "We're just getting started internationally."



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EMI Canada



Avril Lavigne

Avril Lavigne's "Under My Skin," which bows May 25, follows her 2002 debut, "Let Go," which has sold a dizzying 14 million units worldwide.

"You follow it by making sure you have a damn fine album," says Lavigne's manager, Terry McBride, CEO of Nettwerk Management. "You know the knives are out, but Avril has delivered a great album."

Lavigne is supporting the new set with a promotional tour of North American malls that began March 4. The 19-year-old is appearing at 21 malls during a six-week outing. Venues for each city are announced only two days prior to the show.

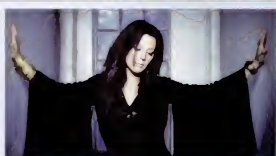
The tour—dubbed Avril Live and by Surprise—which is presented by AOL in the United States and by Bell Sympatico in Canada, features acoustic sets by Lavigne with her guitarist Evan Taubenfeld.



Hawksley Workman

A gifted one-man band and a true Canadian original on par with Neil Young, Toronto-based singer/songwriter Hawksley Workman was named top new solo artist at Canada's 2002 Juno Awards.

Workman's third album, "Lover/Fighter," issued last fall by Universal Music, has been released in 14 territories, including France, Germany, Italy, Sweden, Australia and the United Kingdom.



Sarah McLachlan

As a three-time Grammy Award winner, Sarah McLachlan has sold an estimated 25 million records worldwide since her 1988 Nettwerk debut, "Tough."

On July 5 in Seattle, McLachlan embarks on an ambitious 41-city North American tour in support of her current album, "Afterglow," her first new studio album since "Surfacing" in 1997.

McLachlan gave birth to daughter India in 2002 and also dealt with health issues within her family.

But McLachlan's absence hasn't fazed her Canadian fans. When "Afterglow" was released, it immediately went to No. 1 on Nielsen SoundScan's album chart in Canada, where it remained for seven weeks.

"Sarah is starting to have a breakthrough in Europe now," says manager Terry McBride, CEO of Nettwerk Management.

"In Germany and France, [the new album] entered the top 15," McBride continues.

After touring North America, McLachlan will visit Europe, Australia and Japan.



THE BREAKOUT STORY OF THE YEAR

Their self-titled debut is certified **PLATINUM** in Canada, with two massive BDS rock hits in

"(I Hate) Everything About You" and current single, "Just Like You".

Both videos were #1 on the MuchMusic countdown and in **HEAVY** for over 14 weeks each and they are nominated for a 2004 **JUNO** award for "Best New Group".

And now they're erupting in America:

THREE DAYS GRACE is certified **GOLD** and has scanned over 400,000 units! Current U.S. single, "(I Hate)" is Top 5 at both Active and Alternative Rock, #6 at Modern Rock and has just shipped to **CHR**. "(I Hate)" video has just been added into **Medium** rotation at **MTV**!

The band just finished a sold out cross Canada tour with Nickelback, and are in the midst of a headlining tour of the U.S. (March 10 - May 2), and will be touring with Nickelback in Australia!



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Europe Beckons With Tour Opportunities

BY RON ROGERS

Instead of looking south to the United States, many Canadian-based managers and promoters prefer to cross the ocean for touring opportunities for their acts. As a result, an increasing number of developing Canadian artists are taking their shows to European audiences before playing for American fans.

The strength of relationships between Canadian agents, managers and promoters and their European counterparts explains this trend. It also is a result of the ongoing difficulties that Canadian artists, par-

ticularly those on independent labels, face in touring the United States, where the competition can be fierce and the opportunities limited.

"We're trying to forge new relationships overseas so we can try to expand the opportunities for our artists," says Rob Zifarelli, a booking agent with Paquin Entertainment in Toronto.

Zifarelli recently returned from a conference hosted by the Canadian Consulate in London, where he met with European agents and promoters and introduced his agency's roster. Paquin Entertainment currently handles such acts

as the Constantines, the Dears, Broken Social Scene, the Weak-erthans and Hawksley Workman. Zifarelli argues that for these young bands to survive, they have to look beyond their native land.

TOUGH TO SUSTAIN

"Our market is so small, and the record sales are just not big enough; it's tough to sustain yourself," he says. "Certainly, there are some bands that go against that thinking [and succeed], the Tragically Hip being a perfect example. But you really have to be a superstar act to do that, and there are

very few of those."

Zifarelli also notes that the United Kingdom and Continental Europe seem to be more receptive to Canadian talent than the United States, a view echoed by Jeff Craib, VP of S.I. Feldman & Associates in Toronto.

Europeans, Craib says, "are open to music that isn't necessarily coming out of a huge label deal. They're more open to somebody trying to get something started. But in the U.S., it's so formatted that it's hard to get things moving."

Craib adds that Canadian artists in niche musical genres like punk or

(Continued on page 68)



ZIFARELLI: NEW RELATIONSHIPS

Quality Venues Abound

BY RON ROGERS

Asking booking agents and managers in Canada to name their favorite venues is tricky. They don't want to play favorites, of course, because they never know what club they'll need to book a show.

On the other hand, Canadian agents and managers will readily tell you that the country features an abundance of quality concert venues, from sporting arenas to soft-seat theaters to rustic clubs.

the Phoenix Concert Hall. They are very accommodating to shows that'll sell well, and very open to that kind of deal. They're probably the best for that, along with Lee's Palace or the Horseshoe."

Each major market in Canada has two or three smaller—up to 1,000 capacity—venues with which booking agents generally enjoy dealing. Zifarelli says.

Along with the Commodore, Vancouver has the Orpheum and Vogue Theatres. In Edmonton, key tour

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Rob Zifarelli, a booking agent with Paquin Entertainment in Toronto, can look at a map of Canada and easily pick out quality venues in each major city from Vancouver to Halifax. But he acknowledges that working Toronto venues presents certain advantages.

"There are many venues in Toronto where you can work a 100%-of-the-door deal," Zifarelli says. "My favorite venue for that is

stops include the Sidetrack Café, and the University of Alberta presents concerts at Convocation Hall and Studio 27. Calgary hosts artists at Liberty Lounge and the University of Calgary's MacEwen Hall.

Regina, Saskatchewan, boasts the 1,000-capacity Dorothy Knight Hall. Favored Winnipeg, Manitoba, venues include the Pyramid (4,500 capacity), the Burton Cummings

(Continued on page 67)

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Sales

Continued from page 59

from Canada but also artists working in niche genres. That includes such roots-style acts as Sarah Harmer, Kathleen Edwards, the Be Good Tanyas, Fred Eaglesmith and O'Sassan; alternative acts such as Hawksley Workman, Buck 65, Danko Jones and the New Pornographers; and Chinese-Canadian dance artist DJ Kid Koala.

"Three trends have come together in Canada," says Michael McCarthy, president of EMI Music Publishing in Toronto. "One is the [artist-development efforts of] independent labels and managers like Terry McBride, Sam Feldman and Steve Macklam coming to fruition. Secondly, a new generation of internationally savvy [major-1] label presidents being more interested in signing local acts. Thirdly, the publishing industry has finally hit its stride."

Sam Feldman of Macklam/Feldman Management in Vancouver says that with the multipatinum success of Canada's best-known artists, "an infrastructure has developed and grown." Feldman represents such high-profile interna-



BUCK 65: ALTERNATIVE BREAKTHROUGH

tional acts as Norah Jones, Elvis Costello and the Chieftains and Canadians Diana Krall, Joni Mitchell and Jesse Cooke. He also manages Canadian newcomers Stab!o and Liam Tittcomb; he co-manages Norway's Sondre Lerche.

"It's a great time for Sam and Steve; it's great for all of us," says Terry McBride, CEO of Nettwerk Management in Vancouver, which represents Avril Lavigne, Sarah McLachlan, Barenaked Ladies and U.K. artist Dido.

The five multinational record companies, through their Canadi-

an affiliates, still play a pivotal role in launching new acts internationally and domestically. But their role has altered in recent years, as many Canadian artists sign directly with U.S. labels and as Canada's independent labels undergo consequent changes.

INDIES BENEFITING

Canada's vibrant independent sector has benefited from the restructuring of the multinationals, which has prompted the majors to trim their rosters and sign fewer new acts. The indies also have taken advantage of increased business opportunities abroad, particularly in the United States and Europe. And in some cases, the majors are helping to fund domestically owned independent labels to share in their future success.

"There's no question the multinationals are [signing fewer domestic acts] and that this is a vibrant time for the indie labels in Canada," says Bernie Finkelstein, president of True North Records in Toronto.

Major-label consolidation "has opened up opportunities, and people are taking advantage of those opportunities by starting new labels," McCarthy says. "People feel the larger companies can't pay attention to the small artists or the new genres."

Jack Ross, VP of Toronto-based concert booker the Agency Group,

agrees. "Opportunities are being created [by major-label consolidation], and smart entrepreneurs are out there working the system."

Booking agent Rob Zifarelli at the Paquin Entertainment Group in Toronto points out, "There hasn't been a huge influx of new talent coming from the [major] record companies. But many of these [rising] independent acts are not new, baby bands. They have been gestating, waiting to take their opportunity."

However, it is difficult for acts on independent labels in Canada to enjoy sizable success nationally. They are hampered by lack of mainstream radio airplay and the costs of marketing to mainstream retail outlets. "You can't get onto [commercial] radio without a major label," Ross says.

For three decades, EMI Music Canada has distributed an impressive array of Canadian independent labels. Today, this includes Vancouver-based Nettwerk Productions (Sarah McLachlan, Swollen Members, Be Good Tanyas and O'Sassan) and Montreal-based Aquarius Records (Sum 41, Crowded King, as well as such rising acts as Arts & Crafts, instead, Marquis, Battleaxe, Shoreline and Distort Entertainment).

Universal Music Canada is the leader in distributing independent Canadian music. It distributes MapleMusic Recordings, Canada's leading player of alternative-styled domestic music. Two-year-old MapleMusic, based in Toronto, is a subsidiary of MapleCore, in which Universal has an undisclosed amount of equity. MapleMusic is home to Kathleen Edwards, the Cowboy Junkies, Pilate, Gordie Sampson, the Dears and Joel Plaskett. Its sister label, Open Road, releases country acts Doc Walker and Jason McCoy.

Universal Music Canada also has distribution deals with such Canadian labels as True North, Anthem, Alma, CBC Records and 604.

In addition, Universal Music Canada has directly signed artists including Sam Roberts, the Tragically Hip, Remy Shand, Jann

(Continued on page 69)

Indies Now
Sway Sales

A significant recent development throughout Canada is the wave of artists from independent labels achieving notable commercial success. Many of these acts have emerged from small labels nurturing grassroots alternative, jazz, roots and punk-rock genres.

These include such alternative-styled bands as Broken Social Sciences, the Weakerthens, the Constantines, Stars, Metric, Tangers and the Hidden Cameras; rockers Alexisonfire, Tricky Woo and the Trews; singer-songwriters Danny Michel, Matt Mays and Martin Tielli; roots-styled Blackie and the Rodéo Kings, Nathan Wiley, Harry Manx, James Keelaghan, Luther Wright & the Wrongs and the Corb Lund Band; and punk rockers Warsawpack.

Canada's independent labels will receive a bumper crop of releases in 2004.

This includes new albums by such rockers as the Waking Eyes (Coalition Entertainment), the Golden Dogs (True North), Raising the Pawn (Sonic Unyon) and Aaron Booth (Endearing Records); folk artists such as Nathan (Nettwerk), the Wallin' Jennies (Jericho Beach Music), Jenny Whiteley (Maximum) and Taima (Full Spin Music); singer-songwriters Gordon Egan (Jason Booth), Singers (Endearing Records) and Joel Kroger (True North); and from Vancouver-based 604 Records, mainstream rocker Thornley and alternative-styled Sonic Bloom and the Organ.

Bernie Finkelstein, president of True North Records in Toronto, declares, "Some of the most exciting music in the country right now is on indie labels."

LARRY LABLANC

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U.S. Deals Increase

Top Canadian acts signed to U.S. labels include Shania Twain (Mercury Nashville), Avril Lavigne (Arista), Diana Krall (Nerve), Nickelback (Roadrunner), Alanis Morissette (Maverick), Barenaked Ladies (Reprise) and Michael Bublé (Reprise). U.S. signings this past year include Winnipeg Christian act Starfield—to Sparrow, a division of EMI Christian Music Group; and 16-year-old Saskatoon guitarist Kyle Rabbio, to Aware Records.

"More than half of the acts at this year's Juno Awards are signed in the U.S.," laments Denise Donlon, president of Sony Music Canada. "Either you joint-venture a new signing with a U.S. affiliate or you try to build the story in Canada on your own. Growing your own domestic success is a short window of opportunity. [Canadian record programmers] read the U.S. trades."

Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada, observes: "During the mid-'80s through the '90s, Canadian artists could sustain themselves with success in Canada and a few international territories. Success was not [dependent] on what happened in America. But with sales being cannibalized by piracy, it's more challenging today signing Canadian artists and make them viable financially with just a Canada profile."

Still, an impressive number of Canadian artists remain popular at home and abroad directly on Canadian labels. This includes Blue Rodeo, Great Big Sea, the Tragically Hip, Sloan and David Usher, as well as "Canadian Idol" winner Ryan Malcolm.

LARRY LABLANC

Venues

Continued from page 64

Theatre (1,500 capacity) and the West End Cultural Centre, which Zifarelli describes as a "great venue for artist showcases."

Jeff Craib, VP of S.L. Feldman & Associates in Toronto, says his firm—which also has an office in Vancouver—deals with about 300 venues nationally, from small clubs to major arenas. From his vantage point, the quality of the club is often dictated by the quality of the artist it attracts.

"I think it's often a cart-and-horse sort of thing. Do people love the Kool Haas [in Toronto] because it's a great venue or because there are so many great shows there? In most cases, the vibe in a venue is created by the artists," Craib says.

Brian Hetherman of Cerberus Artist Management in Toronto says his favorite venues include the Commodore in Vancouver and Toronto venues like the Phoenix, Rivoli, Koolhaus and, particularly, the Horseshoe, "because of the history and vibe." Hetherman indicates that the Great Hall in Toronto is "a great, underused venue."

FANTASTIC OPTIONS

Ottawa venues highlighted by agents and managers alike include Zaphod Bechlebrox, the Babylon and Barrymore's. In Montreal, the top venues include the Café Campus, Le Swimming, the Cabaret Music Hall, Club Soda, the Spectrum and Metropolis.

"There are many fantastic options in Montreal," Zifarelli notes. "The venues are a bit expensive there, but the promoters are so strong that they make up for it."

Speaking of Canada's Atlantic region, Zifarelli says, "Until you become a hard ticket, the East Coast is really difficult." He notes that the Marquee in Halifax is a frequent favorite destination for developing acts.

Craib adds that while he loves older theaters like Massey Hall in Toronto, he feels many of the club locales in the country could use an overhaul. "I think we could do a better job of providing a better place for people to enjoy a show," he says.

However, Craib says that major Canadian concert arenas—such as Montreal's Bell Centre, the Air Canada Centre in Toronto or the Corel Centre in Ottawa—have become more efficient in their use of reduced-capacity configurations to present theater artists within an arena setting.

"Ten years ago compared to today, it's drastically different," he says. Today "the sound is better, the service is better and the concessions are more accessible. They've done a really good job, as much out of necessity as anything else because they need to stay busy."

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K-OS

One of the finest hip-hop records Canada has ever produced, K-OS' "Exit" (Capitol) was nevertheless slammed into oblivion when it was released in 2002. But Astralwerks picked up the album in early 2003.

In October, "Exit" was chosen as national album of the year at The Source Hip-Hop Music Awards.

K-OS' second album, "Joyful Rebellion," arrives in June—on Capitol in Canada and Astralwerks in the United States.

"We feel this could be a multiplatinum record in America," says Tim Trombley, VP of talent acquisition and artist development at EMI Music Canada. "K-OS has a lot of credibility in the American media and record industry. A big jump for him was winning that Source award."

Coral Egan

Although she's known mainly in Quebec as a jazz vocalist, Coral Egan is on her way to becoming Canada's next adult contemporary pop star.

On Feb. 10, the country's premier jazz label, Justin Time Records, released Egan's solo debut, "My Favorite Distraction," in Canada. It is being heavily supported by most mainstream Canadian retailers, particularly HMV Canada.

While rooted in jazz, "My Favorite Distraction" reflects Montreal's diverse cultural lineage with a hybrid of pop, folk, soul and Quebecois influences. Last year, Justin Time licensed the 2002 album "The Path of Least Resistance," featuring Egan and guitarist Alex Cattaneo.



Europe

Continued from page 64

metal will have a tough time in the United States because they fall "below that radio line." As a result, they often head to Europe to build a buzz, sell merchandise and try to attract indie label support.

"That does happen to a lesser degree in the U.S.," Craib says, "but more often than not, the bigger companies want to try to fit you into the radio promotion machinery they have in place. There's less of that in Europe, though."

Developing relationships in Europe certainly isn't a new concept. But Zifarelli notes the success that Paquin has had abroad with Workman has encouraged him to seek bookings for more of his acts there.

For Workman, France opened the door. Universal Music Publishing in France recognized the Toronto native's talents and negotiated a publishing deal, which eventually resulted in the release of his record in France.

Zifarelli says that similar, smaller successes have occurred with other artists represented in Canada by

Paquin, including Buck 65, Broken Social Scene and the Weakerthans.

Brian Hetherman, head of Cerebus Artists Management in Toronto, observes that tightened U.S. border security in the wake of Sept. 11, 2001, has made it more difficult to bring young Canadian artists into the United States. That difficulty, he says, is increased if the artist doesn't have a distribution deal in the United States.

"If we can get a record out down there, we'll go and tour like there's no tomorrow," says Hetherman, whose company represents singer/songwriter Holly McAnulla and critically lauded indie bands like Turn Off the Stars and Blue Skies at War. "If we can't get a record out, then it's a different story."

Veteran Toronto manager Beau Randall works with Venus Corp./EMI artist Skye Sweetnam, who secured a record deal with indie band like Turn Off the Stars and Blue Skies at War. Randall is seeking further exposure for Sweetnam in other international markets with the worldwide release in May of her album "Noise From the Basement."

"Once the record comes out," Randall predicts, "we'll get a lot more requests to tour in Europe and Asia."



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Indie Boosts Quebec Acts

In contrast to English Canada, Quebec has a more centralized industry, with distribution of domestic—primarily French-language—product handled by a single distributor/retailer, Groupe Archambault.

Its subsidiary Distribution Select distributes about 90% of the independent French-language labels in Quebec. As a result, Quebec's top stars primarily have independent ties.

This includes Isabelle Boulay, Lynda LaMay, Daniel Bélanger, Natasha St-Pier, Jean Leloup, Eric LaPointe, Veronic Dicaire, Marie-Chantal Toupin, Marie Denise Pelletier, Nicola Ciccone, Laurence Jalbert and Les BB.

LARRY LABLANC

Sales

Continued from page 66

Arden and the Marble Index. The Canadian affiliate also has co-venture agreements with Island/Def Jam for Fefe Dobson and with Island U.K. for singer/songwriter Hawksley Workman.

Universal Music Canada president/CEO Randy Lennox is delighted with his company's role as a formidable indie-label distributor. The majors, he says, are recognizing the strength of the Canadian independents and embracing that strength. "Our investment in MapleMusic and other labels speaks to that issue. We're seeing great success."

Warner Music Canada recently signed a distribution pact with the newly formed Coalition Entertainment label, headed by Robert Lanini and Eric Lawrence. They are co-presidents of Coalition Entertainment Management, which represents Our Lady Peace, Finger 11 and Simple Plan. The first release under the deal will be an album from Winnipeg, Manitoba, rock band the Waking Eyes in late spring.

Warner also distributes the Canadian labels Linus Entertainment, Sonic Records, High Bix and Stony Plain. Warner's roster of Canadian artists consists of Buck 65, Billy Talent, Blue Rodeo, the Ennis Sisters, Matthew Barber and Sarah Slean.

Warner Music Canada CEO/president Steve Kane maintains that with this emergence of indies, Canada's music industry has returned to its grassroots strength.

"What we are seeing is a return to the bands going out, finding their feet, building an audience and getting a groundswell," he says. "Then, we [major labels] can build on that independent credibility."

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Warner Slashes Exec Team At New Zealand Affiliate

BY DAVID MCKICK

AUCKLAND, New Zealand—Warner Music has shed the entire senior management team from its affiliate in New Zealand.

Auckland-based marketing manager Jerry Lloyd is running the major New Zealand operations on an interim basis. He reports to Sydney-based Warner Music Australasia chairman/CEO Shaun James, as did longtime managing director James Southgate.

James says many of the functions of the New Zealand operation can be replicated in the Sydney offices. He insists, however, that the major intends "to continue [its] presence in the New Zealand market."

Southgate, Warner New Zealand financial director Geoff Shearning and marketing director Peter Andrew depart March 31. Staffers from marketing, accounts, IT and sales were also laid off. The local staff has been reduced to 11 from 19.

Reaction from retailers so far has been low-key. Terry Anderson, a music buyer at Wal-Mart-style retail chain the Warehouse (which claims a 48% market share in New Zealand), says he is

unconcerned about the change.

"As long as Warner stays focused on sales and marketing and keeps servicing us as they have been, I don't see any problems," Anderson says. He points out that the local affiliate of BMG



JAMES: NZ SCENE 'REALLY HEALTHY'

already has most of its back-room functions handled from Auckland.

However, there is some concern locally about how Warner's regional restructuring will affect its New Zealand signings Pacific, the Feelers, Anika Moa, Ardijah and Evermore.

"[Southgate] really drove that part of their business along," Anderson says. "If he's going to be an AGP in their presence here, it will be in his

An A&R withdrawal by Warner would be regrettable but not disastrous for the local sector, according to Grant Hislop, PD at Auckland-based "new rock" station Channel Z.

"The whole model is changing," Hislop says, "with indie doing licensing deals. There's so much quality local product coming over our desks these days that I don't think it will affect things too much."

Feelers' frontman James Reid concedes the band is uncertain about its future. "It's an interesting change," Reid says. "We'll just have to wait and see what happens."

The act's latest album, "Playground Battle," is a gold-certified in New Zealand (7,500 copies shipped). There are no plans as yet to release it in Australia.

James dismisses any talk about Warner's withdrawal from local A&R as "presumptuous, given that we've just made the announcements."

"The New Zealand scene is really healthy right now," he says, "and I'll continue to look at new talent."

Additional reporting by Christie Eliczer in Melbourne, Australia.

Radio

Continued from page 55

"As soon as Canadian programmers see that trickle of U.S. station adds in most formats, they'll jump on a record."

All New Canadian recordings compete directly against each other for airplay. But the cream of the country's talent pool is signed to U.S. sources.

This includes Shania Twain, Avril Lavigne, Nelly Furtado, Nickleback, Alanis Morissette, Barenaked Ladies, Finger 11, Three Days Grace, Simple Plan and Glenn Lewis. Dobson and Talent are co-vetured signings between U.S. and Canadian labels.

According to Jass Jessup, VP of national promotion for the Universal Island/Def Jam labels at Universal Music Canada, "Programmers always say if it's a good Canadian [record] they'll always find a space. Try to slot in a Canadian record, and you hear, 'Sorry man, I'm full.'"

REGULATING RADIO

In 1998, the Canadian Radio-Television and Telecommunications Commission boosted the CanCon airplay quota for English-language stations from 30% to 35%. The hike took effect Jan. 3, 1999.

Meanwhile, most new commercial

radio stations licensed in the past five years have been licensed at 40%.

The CanCon grading system has been in place since 1971. It offers one point each for Canadian music, artist, production and lyrics (MAPL). A recording is considered CanCon if two of the MAPL criteria are met.

Label sources contend that the increased content percentage is largely benefiting recordings by new Canadian acts becoming successful abroad. Veteran acts like Céline Dion, Sarah McLachlan, Remy-Shand and Our Lady Peace—all Canadian-based signings—who continue to register at home and in the States are also beneficiaries.

THE INDIES FEEL IT, TOO

Only a handful of Canada-only successes are staples at Canadian radio. These include David Usher, Matthew Good and the Tragically Hip.

Recent domestic-only break-throughs are limited to Plink, the Treves and Blackie & the Rodeo Kings. They are all on independent Canadian labels, which multinationals distribute here.

Sony Music Canada director of national promotion/Videofest/OMazic says that attaining meaningful Canadian airplay without U.S. chart numbers "is not easy, but it can be done." He points out that Sony has been working the Treves "Not Ready to Go" on Toronto-based independent label Bumsted Records for 26 weeks. "We are only now peaking at No. 4" on Nielsen BDS' Canadian rock chart.

Canadian Independent Record Production Assn. president Brian Chater argues that obstacles at Canadian commercial radio are significant for independent labels.

"It's hard to get independent records on Canadian radio," he says. "My members have two hurdles at radio: records by international acts and records by Canadian acts with major labels. It's a double whammy."

Jeremy Summers, director of national promotion for Interscope/MCA at Universal Music Canada, says Canadian acts directly signed to U.S. labels have an advantage from the outset.

"Just to say a U.S. label has signed a Canadian band means something to Canadian radio," he says. "There's a perceived story if Hollywood Records signs a band from Hamilton [Ontario] rather than if I say, 'We've signed this band from Hamilton.'"

Tuch points out that U.S. airplay of Three Days Grace's single "I Hate Everything About You" gave the band a significant airplay boost in Canada.

"The track has stayed in 'heavy recurrent' and is even getting some top 40 action. It probably wouldn't have got top 40 action in Canada without U.S. chart numbers," he says.

However, Jessup adds, "there's a big difference between a U.S. release and a U.S. story. A U.S. signing tells programmers an artist might have international careers. It doesn't mean it's a winner."

NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

U.K. based live-sound operator and concert's promoter Mean Fiddler Music Group (MFMG) is entering the digital-download market. The London-based group has formed a new subsidiary, Mean Fiddler Media (MFM), to provide audio download services through the Internet and mobile phones. MFM is a joint venture of MFMG and telecommunications group Media Internet Telecom. The initiative will go live in the United Kingdom in April, with plans to launch later in the year in Europe, the United States and Asia. Warner Music International, BMG and V2 have agreed to supply content to the service. "I am confident that our position as the U.K.'s market leader in live music will put us in an ideal position to sell digital music and mobile-phone content to our customers," MFMG chairman Vince Power says.



POWER

LARS BRANDE

The Australian recorded music market rose in value to \$646 million Australia (\$478.5 million) in 2003, up 5.98% from 2002. According to the Australian Record Industry Assn. (ARIA), the hike was the result of increased demand for music videos/DVD titles. Shipments of those rose 101% to 4.9 million in 2002. In the first three months of 2003, there were 60 fewer concerts compared with 2002. "The early part of 2003 was much quieter than 2002, with fewer shows staged and reduced attendance," the NAA says. The NAA claims fear of potential terrorist attacks prompted several American artists to pull out of scheduled British arena shows. "As U.S. artists were less willing to travel," the NAA says, "for the first few months of 2003, we saw definite effects of post-9/11." The association's figures are based on information supplied by 16 arenas. The number of U.S. performers fell 12% year over year, to 36. The NAA was founded in 1991 as a forum for managers of concert and event venues with a minimum indoor seated capacity of 5,000.

CHRISTIE ELICZER

The U.K. live music business in 2003 was hurt by the country's involvement in the Iraq war, according to the National Arenas Assn. The number of music shows performed in British arenas last year dropped by 105, to 5,575, from 5,680 in the first three months of 2002. The number of U.S. performers was 36, compared with 48 in 2002. "The early part of 2003 was much quieter than 2002, with fewer shows staged and reduced attendance," the NAA says. The NAA claims fear of potential terrorist attacks prompted several American artists to pull out of scheduled British arena shows. "As U.S. artists were less willing to travel," the NAA says, "for the first few months of 2003, we saw definite effects of post-9/11." The association's figures are based on information supplied by 16 arenas. The number of U.S. performers fell 12% year over year, to 36. The NAA was founded in 1991 as a forum for managers of concert and event venues with a minimum indoor seated capacity of 5,000.

ALJANA KORANTING

Napster has hired experienced radio programmer Jeff Smith as PD to bolster its new U.K. operation. Smith has more than 18 years' programming experience in the local radio industry, most recently as a consultant from 2002 and 2003, he was head of music and programming strategy for the top 40 format Capital FM Network. He previously had senior programming roles at market-leading top 40 station BBC Radio 1. In his new London-based role, Smith oversees the sourcing and selection of all music for Napster's British service, which is set to launch by the end of the summer. He reports to Napster U.K. GM Leanne Sherman. Napster U.K. has also named Rob Goldie marketing manager. He was previously marketing manager at London-based bt.com, where he drove consumer traffic to the telecom provider's Web site and managed BT's media agency. Musician/freelance journalist Adam Howarth was named communications director. He previously held a similar role at now-defunct mp3.com Europe. Goldie and Howarth also report to Sherman.

LARS BRANDE

The German affiliate of the International Federation of the Phonographic Industry (IFPI) has canceled a roundtable discussion with key publishers as a dispute over royalty payments escalates. The meeting had been planned for March 22 in Berlin. For the labels, it was to have been attended by representatives of IFPI Germany members, led by chairman Gerd Gebhardt. Reichold Kreile, chairman of authors rights society GEMA, was set to head the publishers side. IFPI Germany and GEMA are currently locked in a battle over online tariffs. The IFPI canceled the meeting after Kreile wrote to Chancellor Gerhard Schröder, complaining that the local record industry's new digital music platform Phonoline has not signed a royalties agreement with authors and publishers. Labels, Gebhardt says, "were not willing to accept a situation in which investments in the future of the music market, particularly for the benefit of the lyricists, composers and publishers, were disrupted by such public plays."

WOLFGANG SPANER

Trio Of Recording Facilities Teams Up

BY CHRISTOPHER WALSH

NEW YORK—In an effort to attract new clients and provide a broader range of services, three of the recording industry's premier facilities have partnered.

The mobile Remote Recording Services and the Hit Factory studios, both based in New York, and Marin County, Calif.-based Skywalker Sound intend to offer a streamlined production process.

Jointly, the three facilities will offer complete recording and postproduction of live concerts and events destined for CD and DVD release.

Under the partnership, clients will be able to utilize a combination of the three facilities' services, which include location recording, multitrack mixing and postproduction.

Events recorded by Remote Record-

ing's flagship vehicle, the Neve VR console-equipped Silver Studio, can now



JONASZ: WILL COVER WEST COAST

be mixed on their coast.

Remote Recording VP Karen Brinton says the partnership was a result of "us getting together and talking, trying to think of ways to better serve our

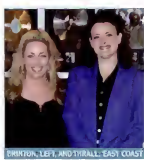
clients and make things more attractive to them."

"Karen and I were at the Surround Conference in December," Skywalker Sound director of music recording and scoring Leslie Ann Jones says, referring to the annual two-day conference in Beverly Hills. "She and I both came to the idea when we were there about joining forces."

"Then Karen spoke to Zoë [Thrall, Hit Factory GM], because she thought it would be a good idea to have [a studio facility] on the East Coast as well. And of course, the Hit Factory is a great studio. Hit Factory and Skywalker have shared projects from time to time."

Jones adds that the partnership was particularly attractive "since Skywalker is the most business-savvy Remote Recording does so much live recording. People are so 5.1- and DVD-conscious

now. It seemed like a really great way to combine all the things we do best



and offer folks one place to call."

Utilizing the partners for any combination of recording, mixing and postproduction will offer not only convenience, Brinton says, but also

cost savings.

"We can do as much or as little as they want us to do," she says. "There is the simplicity of it, there's streamlined service."

The Silver Studio, a mainstay in the remote recording industry, recently provided recording and 5.1-channel mixing for the 76th Academy Awards telecast.

In January 2003, engineer Ed Cherney recorded a Rolling Stones performance at Madison Square Garden in the Silver Studio. Following the concert's simulcast on HBO, Cherney refined the mix at the Hit Factory for its later presentation in the Stones' "Four Flicks" DVD-Video boxed set.

The partnership also makes available Hit Factory-owned Critical Recording's five studios to clients. Hit Factory acquired the Miami facility in 1999.

Metropolis Offers Video Option To Audio Clients

Metropolis Studios, the flagship division of London-based media company Metropolis Group, has added a novel offering to its audio recording services.

During the past month, Metropolis has made a broadcast-quality digital video (DV) camera and operator available to recording, mixing and mastering clients. Metropolis then provides clients a CD-R of full, unedited footage. Copyright remains with the client.

The service, Metropolis Group head of DVD Andy Townsend says, is both an effort to attract clients in a highly competitive environment and a means to

Studio Monitor

By Christopher Walsh
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part of the service that we want," we can record as much or as little as they want."

The client leaves with complete rights to the video, meaning the content can be used anywhere from a Web site to a career-retrospective DVD. Even as one of Europe's most prominent facilities, Metropolis Group's studio

feed additional work to the facility's DVD and film/TV production divisions.

"The music industry is becoming more and more of an audiovisual industry, as opposed to just audio," Townsend continues, "but also something that our creative side could offer to other, additional clients."

The value a DV camera and operator can lend to a Metropolis Studios project was illustrated by a recent client's session in which a 14-person gospel choir was employed. The artist belatedly realized that he wanted to capture the moment on videotape, but equipment was not available.

Adding such a service, Townsend says, "takes the pressure off an A&R coordinator, a label or a manager to run around and try to hire a camera and find an operator. If [clients] say, 'It's

divison finds itself squeezed by the proliferation of inexpensive digital audio workstation-based home recording. A diversity of offerings—the facility also features a bar and a restaurant—is one way to maintain that prominence."

"From the music side, our thinking is that we can offer a circle of services," Townsend explains. "You can record, mix and master your album. We can shoot your live show, put it on DVD for you, put together Web content and design your sleeve. We can offer so many things, so we aren't just reliant on people coming through and recording their album."

NEW YORK GROOVE: Scott McConville has joined New York-based mastering facility Sterling Sound as chief technical engineer. McConville was recently manager of audiovisual operations at Vulcan, a Seattle-based management/R&D company for a Microsoft co-founder Paul Allen. Prior to Vulcan, he was director of new technology development at

Portland, Maine-based Gateway Mastering. At Gateway, he was instrumental in creating the facility's DVD authoring, surround

sound and mastering businesses. McConville began his career in 1988 in New York, as technical director at Masterdisk.

APRIL 3, 2004 Billboard PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (MARCH 27, 2004)

CATEGORY	HOT 100	RB	COUNTRY
TITLE Artist/ Producer (Label)	YEAR: Usher featuring "U.I. Jan" & LaToya J. Smith, S. Garrett (A&M)	YEAR: Usher featuring "U.I. Jan" & LaToya J. Smith, S. Garrett (A&M)	YEAR: The Venged Blow by "Tommy's" B. Galtman, T. McLean, B. Smith (G&H)
RECORDING STUDIO(S) (Location) Engineer(s)	LAKHARE SOUND WEST (West Hollywood, Calif.) Dwayne Schartz	LAKHARE SOUND WEST (West Hollywood, Calif.) Dwayne Schartz	ALLSTAR STUDIOS (West Bank, N.Y.) Julian King
CONSOLE(S) (S)	SSL XL 9000 K	SSL XL 9000 K	Neve 88
MULTITRACK RECORDING/PLAYBACK MEDIA	Pro Tools HD	Pro Tools HD	Pro Tools
RECORDING MEDIA	Pro Tools HD	Pro Tools HD	Pro Tools, Glynn Trip
MIX DOWN STUDIO(S) (Location) Engineer(s)	STANEDIA (Atlanta) Jonathan "U.I. Jan" Smith, Julia Faye	STANEDIA (Atlanta) Jonathan "U.I. Jan" Smith, Julia Faye	RECORD ONE (Thermon, Calif.) Mike Dwyler
CONSOLE(S) (S)	SSL 4000 G	SSL 4000 G	SSL 8000 G+
MIX DOWN RECORDING/MEDIA	Pro Tools	Pro Tools	Ampex ATR 100
MIX DOWN MEDIA	Pro Tools, Glynn Trip	Pro Tools, Glynn Trip	Quantegy 900
MASTERING Engineer	HIT FACTORY (New York) Herb Powers, Jr.	HIT FACTORY (New York) Herb Powers, Jr.	MASTERING LAB (San Angeles, Calif.) Doug Cas, Robert Hedley
CD/CASSETTE MANUFACTURER	BMG	BMG	WEA

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Airplay Monitor, the nation's leading music radio programming publication, is seeking an Editorial Director. In this position as brand steward, you will be responsible for the overall editorial positioning for an integrated platform of content including a weekly magazine, daily fax and e-newsletters. Web site and annual conference. You will lead an editorial staff in producing timely content for the weekly print publication, daily email newsletters and Web site. As Editorial Director, you will coordinate with other departments, as well as other VNU divisions, including Billboard and Nielsen BDS and SoundScan. You will be the face representing Monitor to the record, radio and allied industries. You will also supervise a national editorial staff with offices in NYC, LA and Nashville and assign and approve story assignments and editing.

The ideal candidate must have a minimum of 10 years of media and journalistic experience in the record, radio, music or allied information industries. Qualified candidates must have the ability to lead an editorial staff and generate compelling story ideas tightly integrated across our electronic and print delivery platforms. You must maintain deadlines, possess strong interpersonal skills and have experience in analyzing news, trends and data in the music and business radio industry. Requirements include extensive knowledge of the radio industry and radio programming with an understanding of all music formats. This position will be based in either LA or NYC. Experience in Web development, email and fax newsletters and b2b trade publishing is essential.

If this position sounds like an opportunity you wish to explore further, please send your résumé, cover letter and samples of your writing and salary requirements to: vnhrh@vnuuspubs.com. EOE. Due to the large volume of resumes received, we will only contact candidates of interest.

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Retail & Marketing Manager

Growing national independent distributor seeks an experienced retail and marketing manager with good label management skills. Strong understanding of sales and marketing integration essential. DVD expertise a plus. Responsibilities include the creation, development and implementation of retail sales allocations and coop advertising plans in cooperation with distributed labels. Coordinate and supervise sales rep compliance. Good communication and basic computer skills required.

Independent Retail Marketing Associate

Independent distributor seeks a motivated individual to work with a senior retail & marketing manager servicing independent retail accounts. Must be self-motivated with good telephone skills. Basic computer skills (Word, Excel) essential.

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Manager National Retail Marketing

Required for growing national independent distributor. We are seeking an experienced retail and marketing manager with great organizational skills to oversee and expand our current national field marketing team. Strong understanding of coop marketing programs at chain and indie accounts essential. Responsibilities include the implementation of coop advertising compliance checks, inventory tracking, managing in-store appearances and handling P.O.P. in cooperation with the Director of Marketing, sales reps and distributed labels. Must be self-motivated with good communication and computer skills (Word, Excel, Access) essential.

Please reply to: Box 691, Billboard Classified,
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Madonna

Continued from page 5

Cher has toured extensively during the past two years. Betty Miller has been out. Britney Spears is currently on the road and Janet Jackson has tentative plans to tour this fall.

But even if the marketplace is jostling with iconic diva types, Madonna tends to rise above the competition, according to Fogel.

"She has a way of captivating the marketplace," Fogel says. "Any time Madonna tours, it has been hugely successful."

In 2001, Madonna grossed \$75 million from 47 sellouts on her *Drowned World* tour, according to Billboard *Boxscore*. CCE also produced that tour, which focussed far more on material from then-current release "Music" than the artist's hit catalog. Its ticket prices topped out at \$250.

This time around, fans can apparently expect a degree of familiarity—good news when the ticket range is \$45-\$300. Some fans complained last time out that Madonna didn't perform enough of her classic hits, a fact not lost on the artist.

"That was one of the major complaints, and this [we] came to the conclusion that it was time to perform more of her earlier repertoire," Perry says.

John Page, senior VP for Comcast-Spectator, operator of the Wachovia Center in Philadelphia, does not expect any price resistance to his July 4 Madonna show.

And because the Republican National Convention will be occupying New York area Madison Square Garden in July, the Philly show's draw should expand into New York and central New Jersey, Page believes.

"Based on the business we did two years ago with Madonna, we anticipate adding a date," Page says. "From what we've seen, people aren't really resistant to [3500 tickets] as long as there are only a few of them. People like U2, Paul McCartney and the Rolling Stones have shown that it's really about what the market will bear."

VIP packages, offered through a partnership between Music Today and Signatures Network, include exclu-

sive merchandise, limonates and private entrance to venues. They will cost about \$700.

Production elements are still being determined. "The show will be filled with many musical surprises in terms of the performances. This show will not be as theatrical as the last tour, like to refer to it as a brilliant performance show," says Henry. "Extravaganza, yes, but more in line with how shows used to be and scaled back but filled with plenty of eye candy."

Madonna's tour manager this time out is Bill Greer. Her booking agency is Creative Artists Agency, which during the last tour, handled the artist's music head Bob Light. The responsible agent.

MTV

Continued from page 6

the money. Our invaluable relationships with the independent music community dictate that this is the right course," VPL, which has been caught in the middle of the conflict, welcomed the news. VPL chairman Fran Nevilka said that his organization was available for discussions. "We would be happy with the deal as it is, but would not be satisfied by a dumbing down of the deal."

Billboard group chairman Martin Mills, an influential AIM and Impala member, called it "a positive response." He added that VPL has a mandate to re-open negotiations based on the old deal. Indie labels are also prepared to have discussions on a broader scope of issues, including new-media rights and reissues.

Reflecting the new conciliatory approach, MTVNE COO Simon Guld tells *Billboard* that he wants to resolve the dispute before the end of March.

"I am still a believer in having a direct relationship with labels," Guld says, "but if labels want... a central licensing organization, then we have to find a common ground."

Guld added that he was not envisaging a worst-case scenario in which artists signed to indie labels would be dropped from the channel. "We want to have a deal, have them on the channel and not see them disappear," he said.

El Recodo

Continued from page 6

with the Susan G. Komen Foundation, working extensively on its breast cancer efforts. She lost her mother, aunt and grandmother to the disease. Her outreach work has long gone hand in hand with promoting her music. Many say her personal efforts have directly saved lives.

"My life is split in three," Soraya says. "My music career, my life. And my third part of this. It's a full-time job."

"This is a steady schedule of events, appearances and talks, from the United States to Argentina, spurred by what Soraya calls a "holy of information" in the Latin community here and abroad.

"We know of women who have gone publicly through a breast cancer diagnosis in the English-speaking world," she says. "But you've heard pressed to find that [in the Spanish-language market]."

While *Billboard* chart performance determines the finalists and winners of the Billboard Latin Music Awards, an editorial committee decides who will receive the Hall of Fame award. For *Awards*, based solely on merit specific to that award.

Previous Hall of Fame Award recipients include Marco Antonio Solis, Los Lobos and Mongo Santamaría. Maná, Ricky Martin and Olga Tañón are among the Spirit of *Awards* latest honorees.

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Fixer-up and construction shows are just a treat for houses anyone. Fans of vintage guitars and bluegrass music are getting their dream construction shows on cable channel **DH: Do It Yourself**, a sister network of **Home & Garden TV**. **DH's** "Handmade Music" and "Handmade Guitars" will look at how to build vintage guitars step by step. "Handmade Music" is an eight-part series that premieres at 10 p.m. ET April 2. Ted Davis and John Arnold,

known for making guitars from sought-after red spruce wood, are featured in the series.

The show also spotlights Lynn Dudenbostel demonstrating how to build guitars from scratch, including the

"gold standard" for bluegrass pickers, the D-28 from **Martin Guitars**. Dudenbostel is the exclusive craftsman for **Nickel Creek** guitarist **Chris Thile**. Bluegrass group **Kentucky Thunder** also appears for a jam session.

"Handmade Guitars" is a one-hour special that focuses more on constructing a D-28 guitar. That show premieres at 6 p.m. ET May 23.

For more information, visit daynetwork.com.

Trala" with Nuyorican partner **Simon Fields** and producer **Julio Caro**.

"PEPSI SMASH! RETURNS: The WB TV network renewed live-music series "Pepsi Smash" for a second season, even though it was one of the network's lowest-rated shows last year. According to **Nielsen Media Research**, the first season of "Pepsi Smash" averaged 1.7 million viewers per episode.

The second season of "Pepsi Smash" will air Thursdays at 8 p.m.

ET, beginning May 27. **Joel Gallen** of **Tenth Planet Productions** is returning as executive producer.

To boost ratings, "Pepsi Smash" is tweaking its format by adding a tour segment to the show, featuring live performances at the "Pepsi Smash" studio. **Clear Channel Entertainment** has signed on to provide "Pepsi Smash" with access to artists on tour.

A new segment tentatively called "Smash-Off" will feature interactive viewer voting.

IN BRIEF: Showtime will air a documentary on tribute bands titled "Tribute: A Rockumentary" at 9 p.m. ET April 5. Academy Award-winning director **Steven Soderbergh** is the executive producer of the project... **Patti LaBelle**, **Jessica Simpson**, **Debbie Harry** of **Blondie**, **Cyndi Lauper** and **Joss Stone** are among the performers scheduled for this year's "VH1 Divas" concert, which VH1 will air live at 9 p.m. ET April 18 from **MGM Grand** in Las Vegas.



LOPEZ: BUSY WITH TV DEALS

1.0'S TV DEALS: **Jennifer Lopez** and her Nuyorican Productions have scored a first-look deal with **Fox TV Studios** and **Regency TV**. Lopez will develop comedies, dramas, TV specials, reality shows and TV movies.

The deal is the latest in a flurry of TV business for Lopez. Nuyorican previously signed a deal with **Telemundo** to develop Spanish-language TV shows.

Under that agreement, Nuyorican is developing a version of French variety show "Le Grand Tralala," as well as a Spanish-language soap opera. Lopez is producing her version of "Le Grand

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New Out: These clips with six or more plays for the first time in the chart week.

APRIL 3, 2004	APRIL 3, 2004	APRIL 3, 2004	APRIL 3, 2004
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Charts

SALES / AIRPLAY / TRENDS / ANALYSIS



Sales Poised For Big Boost

Like a fresh spring breeze, a strong slate of new releases, led by Usher, will return album volume to the U.S. music industry's comeback track.

After a strong start that saw 2004 album sales stand as much as 13% ahead of the prior year's volume, numbers have been slightly below those of the same 2003 week for three of the past four weeks.

It would probably be an exaggeration to call this stretch a slump, and album sales still stand 9% ahead of the pace in 2003. That said, next week's numbers should prove to be much more exciting than what we have seen in the past four weeks.

Usher has a shot at 900,000 copies in the first week, and his "Confessions" is not only the big cannon in the ranks that featured music stores March 23 (see [A Look Ahead](#), page 6).

That arsenal should help the music trade beat the robust 2003 week that saw *Linkin Park's* "Meatara" bow at No. 1 with 810,500 copies sold while four other debuts in the top 10 contributed another 888,000 sales.

Over the Counter.

By Geoff Mayfield
mayfield@billboard.com



NOW AND THEN: Album sales are off less than 1% from those of the 2003 week that ended March 23. Indeed, the top two albums one year ago were stronger than those that lead this issue's *Billboard* 200, but from there on, most of the albums on this issue's chart look stronger.

Down 19% from the previous week, *Norah Jones's* "Feels Like Home" easily retains the top shelf on *The Billboard* 200, leading runner up *Cassidy* by 30,000 copies. In keeping her crown, Jones exceeds the streak of five consecutive weeks at No. 1 that *Shania Twain's* "Up!" pulled at the end of 2002. This is the longest continuous reign at No. 1 since *Creed's* "Weathered" held court for eight weeks at the end of 2001 and into the start of the following year.

However, the new total "Home" brought in, 147,000 copies, falls about 87,000 from what 50 Cent's "Get Rich or Die Tryin'" tracked a year ago when it captured its sixth nonconsecutive week at No. 1.

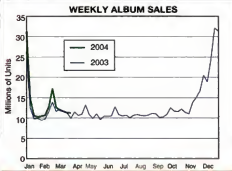
WITH OR WITHOUT RADIO: From her perch atop *The Billboard* 200, *Norah Jones* shows that an album can be successful without large support from mass-audience radio formats. Lower in the top 10, *Maroon 5* proves that a big radio hit can still mean everything.

Jones's "Feels Like Home" is the best-selling album of 2004, having climbed through 2.2 million copies at Nielsen

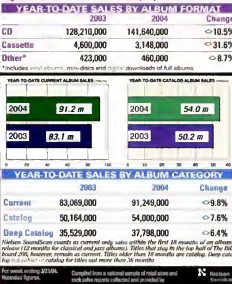
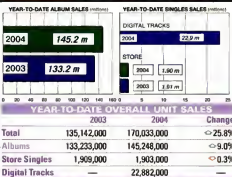
(Continued on page 79)

Market Watch

A Weekly National Music Sales Report



WEEKLY UNIT SALES			
	Albums	Store Singles	Digital Tracks
This Week	11,219,000	243,000	2,145,000
Last Week	11,309,000	130,000	2,015,000
Change	>0.8%	<86.9%	<6.5%
This Week 2003	9,928,000	159,000	—
Change	>13.0%	<52.8%	—



Aiken Brings Sedaka Back

When *Clay Aiken* sang "Solitaire" on "American Idol" last year, songwriter Neil Sedaka told him the track would forever be known as a Clay Aiken song.

It turns out Sedaka's comment was prophetic, as Aiken's recording of the song that Sedaka wrote with *Phil Cody* enters *The Billboard* Hot 100 at No. 4. That beats the No. 17 peak of the *Carpenters*' version in 1975.

"Solitaire," which is No. 1 on Hot 100 Singles Sales—along with "The Way," which is now the B-side (see *Singles Minded*, page 82)—was originally recorded by Sedaka in 1972 for the *Kirshner* label and reissued in 1976 on *RCA*, the same label that released Aiken's single.

Sedaka made his Hot 100 debut as an artist the week of Dec. 8, 1958, with "The Diary." He had already appeared on the *Billboard* pop singles chart a little more than four months earlier as a writer, when *Connie Francis's* "Stupid Cupid" was a new entry the week of July 18, 1958.

That gives Sedaka the songwriter's chart span of 45 years, eight months and one week. "Solitaire" is his highest-charting song since *Captain & Tennille's* cover of "Lonely Night (Angel Face)" peaked at No. 3 in 1976. Sedaka's biggest hit as a songwriter is *Captain & Tennille's* version of "Love Will Keep Us Together," which was No. 1 for four weeks in 1975.

Sedaka was last on the Hot 100 as a songwriter exactly 20 years and one month ago, when a parody of "Breaking Up Is Hard to Do" by the *American Comedy Club* spent its last week on the chart. Cody was last on the survey 16½ years ago, when *Huey Lewis & the News's* "Doing It All for My Baby" was in its final week.

Chart Beat.

By Fred Bronson
fbronson@billboard.com



"Solitaire" is the fourth song to debut in the top four of the Hot 100 since 1999, when chart rules were changed. All four titles are associated with "American Idol."

"God Bless the U.S.A.," by the *American Idol* finalists debuted at No. 4 the week of May 3, 2003. Aiken's "This Is the Night" and *Ruben Studdard's* "Flying Without Wings" debuted at No. 1 and No. 2, respectively, the week of June 28, 2003.

SAY UNCLE: With "When the Sun Goes Down" (BNA) by *Kenny Chesney & Uncle Kracker* jumping 4-1 on Hot Country Singles & Tracks, it's the first time in almost 20 years that a duet featuring a non-country artist without any prior history on this tally has gone to No. 1.

The week of Dec. 15, 1984, *Anne Murray & Dave Loggins* captured pole position with "Nobody Loves Me (Like You Do)." Seven months earlier, the same thing happened when *Julio Iglesias & Willie Nelson* went to No. 1 with "To All the Girls I've Loved Before."

LAUGHING MATTER: With "Lord, I Apologize" (Ark 21) by *Larry the Cable Guy* moving 6-1 on Top Country Catalog Albums, a humorous CD is sitting atop a *Billboard* country albums chart for the first time since *Nielsen SoundScan's* data has been used to compile the charts. "Lord" is the first comedy album to hit No. 1 on any country chart since March 15, 1986, when *Ray Stevens* spent one week on top with "I Have Returned" on the Top Country Albums chart.

APRIL 3
2004

Billboard THE BILLBOARD. 200.

 Sales data compiled by
 Nielsen
 SoundScan

 #1
 NUMBER 1

6 Weeks At Number 1

HOT SHOT DEBUT

Sales data compiled by Nielsen SoundScan										Nielsen SoundScan															
			LAST WEEK		WEEKS ON CHART		ARTIST		ALBUM		DISTRIBUTING LABEL					LAST WEEK		WEEKS ON CHART		ARTIST		ALBUM		DISTRIBUTING LABEL	
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 GREATEST GAINER

LAST WEEK THIS WEEK	ARTIST ALBUM / NUMBER/DISTRIBUTING LABEL	PEAK POSITION	THIS WEEK LAST WEEK	ARTIST ALBUM / NUMBER/DISTRIBUTING LABEL	PEAK POSITION	Title	LAST WEEK THIS WEEK
104	109	LIMP BIZKIT LIMP BIZKIT (17 CD) (17 CD)	150	ROONEY VARIOUS ARTISTS ABSOLUTE WORSHIP (17 CD)	125	Absolute Worship	151
101	127	THE CARPENTERS CARPENTERS GOLD: 30th Anniversary Edition (17 CD)	101	VARIOUS ARTISTS ABSOLUTE WORSHIP (17 CD)	151	Absolute Worship	151
102	111	LINCOLN PARK LIVE IN TEXAS (17 CD)	23	MEMPHIS BLEEK THE BLEEK PROJECT: A JAZZ AND R&B COLLECTION (17 CD)	35	M.A.D.E.	35
103	120	RASCAL FLATTS RASCAL FLATTS (17 CD) (17 CD)	182	ELVIS PRESLEY ELVIS PRESLEY (17 CD)	31	Elvis: 30 #1 Hits	31
110	110	CHRISTINA AGUILERA CHRISTINA AGUILERA (17 CD)	5	VARIOUS ARTISTS WOW! HIS 2004 (17 CD)	51	WOW! His 2004	51
105	112	SHANIA TWAIN SHANIA TWAIN (17 CD)	Up!	LED ZEPPELIN LED ZEPPELIN (17 CD)	116	Led Zepplin Volume One And Two	116
101	91	NELLY NELLY (17 CD)	125	CROSS CANADIAN RAGWHEEL CROSS CANADIAN RAGWHEEL (17 CD)	51	Soul Gypsy	51
86	59	SOUNDTRACK THE LORD OF THE RINGS: THE RETURN OF THE KING (17 CD)	36	EMINEM EMINEM (17 CD)	1	The Eminem Show	1
105	98	TOBY KEITH TOBY KEITH (17 CD)	Unleashed	DAVID BANNER DAVID BANNER (17 CD)	69	MT2: Baptized in Dirty Water	69
119	134	JEREMY CAM JEREMY CAM (17 CD)	102	SOUNDTRACK SCHOOL OF ROCK (17 CD)	95	School of Rock	95
114	99	THE WHITE STRIPES THE WHITE STRIPES (17 CD)	4	LIL JON & THE EAST SIDE BOYZ LIL JON & THE EAST SIDE BOYZ (17 CD)	37	Put II	37
111	100	VARIOUS ARTISTS OLYMPIA 2: Music Stars Sing Disney... Their Way! (17 CD)	29	BOS SEGER BOS SEGER (17 CD)	23	Greatest Hits 2	23
124	31	MUSIQ MUSIQ (17 CD)	162	MICHAEL JACKSON MICHAEL JACKSON (17 CD)	13	Number Ones	13
108	101	STING STING (17 CD)	3	RON WHITE RON WHITE (17 CD)	16	Break in Public	16
123	129	FINGER ELEVEN FINGER ELEVEN (17 CD)	114	3 DOORS DOWN 3 DOORS DOWN (17 CD)	21	Another 700 Miles (EP)	21
112	102	R. KELLY R. KELLY (17 CD)	4	BIG TYMERS BIG TYMERS (17 CD)	21	Big Mooney Jewwell	21
117	115	THE BEACH BOYS THE BEACH BOYS (17 CD)	166	BUDDY JEWELL BUDDY JEWELL (17 CD)	13	Buddy Jewell	13
117	90	INDIGO GIRLS INDIGO GIRLS (17 CD)	35	MATCHBOX TWENTY MATCHBOX TWENTY (17 CD)	6	More Than You Think You Are	6
113	102	ROD STEWART ROD STEWART (17 CD)	4	FRANZ FERRDINAND FRANZ FERRDINAND (17 CD)	164	Frank Ferdinand	164
121	113	JOE JOE (17 CD)	26	ALAN JACKSON ALAN JACKSON (17 CD)	1	Greatest Hits Volume II And Some Other Stuff	1
127	122	THE OFFSPRING THE OFFSPRING (17 CD)	30	BABY BACH BABY BACH (17 CD)	48	The Smokin' Naybor	48
101	96	MURPHY LEE MURPHY LEE (17 CD)	8	LEANN RIMES LEANN RIMES (17 CD)	24	Greatest Hits	24
132	125	DIXIE CHICKS DIXIE CHICKS (17 CD)	27	R. KELLY R. KELLY (17 CD)	1	Chocolate Factory	1
165	171	LOS LONELY BOYS LOS LONELY BOYS (17 CD)	123	BLINDSIDE BLINDSIDE (17 CD)	39	Covert Eye For The Straight Guy	39
129	132	AFI AFI (17 CD)	5	SOUNDTRACK THE STRAIGHT GUY (17 CD)	39	About A Burning Fire	39
125	72	SUE FRIE SUE FRIE (17 CD)	72	SOUNDTRACK THE STRAIGHT GUY (17 CD)	39	Sharky & Hutch	175
134	130	SEAL SEAL (17 CD)	3	CHER CHER (17 CD)	4	The Very Best of Cher	4
127	195	PACESETTER PACESETTER (17 CD)	127	GEORGE STRAIT GEORGE STRAIT (17 CD)	5	Hoodysville	5
132	126	SOUNDTRACK THE FIGHTING TEMPTATIONS (17 CD)	19	DAVID BYRNE DAVID BYRNE (17 CD)	178	Greenbackdolls	178
138	135	BROOKS & DUNN BROOKS & DUNN (17 CD)	4	JIMMY BUFFETT JIMMY BUFFETT (17 CD)	9	Meet Me in Margaritaville: Jimmy Buffett The Ultimate Collection	9
110	92	MISSY ELLIOT MISSY ELLIOT (17 CD)	13	KELIS KELIS (17 CD)	27	Tasty	27
116	140	TIM MCGRAW TIM MCGRAW (17 CD)	2	JACK JOHNSON JACK JOHNSON (17 CD)	3	On And On	3
132	123	PUDDELE OF MUDD PUDDELE OF MUDD (17 CD)	20	MICHAEL BUBLE MICHAEL BUBLE (17 CD)	47	Michael Buble	47
181	179	GOOSEACK GOOSEACK (17 CD)	1	DAMAGEPLAN DAMAGEPLAN (17 CD)	38	New Found Power	38
136	159	JAMES TAYLOR JAMES TAYLOR (17 CD)	11	ALISON KRAUSS & UNION STREET ALISON KRAUSS & UNION STREET (17 CD)	1	Live	1
156	161	DIERKS BENTLEY DIERKS BENTLEY (17 CD)	26	JIMMY WAYNE JIMMY WAYNE (17 CD)	64	Jimmy Wayne	64
96	51	SOUNDTRACK THE GOLDMIDNIGHT WINTER (17 CD)	1	ZERO 7 ZERO 7 (17 CD)	139	Where It Falls	139
131	112	SOUNDTRACK THE GOLDMIDNIGHT WINTER (17 CD)	1	JC CHASEZ JC CHASEZ (17 CD)	17	Schizophrenic	17
149	144	BRAD PAISLEY BRAD PAISLEY (17 CD)	8	SARAH CONNOR SARAH CONNOR (17 CD)	106	Sarah Connor	106
137	136	SOUNDTRACK THE GOLDMIDNIGHT WINTER (17 CD)	1	DRAGON DRAGON (17 CD)	4	Hell And Back	4
151	111	FEFE DOBSON FEFE DOBSON (17 CD)	67	INTOCABLE INTOCABLE (17 CD)	151	Intocable: El Vivo Live	151
144	124	JAGGED EDGE JAGGED EDGE (17 CD)	3	TANTRIC TANTRIC (17 CD)	56	Until We Go	56
142	118	AVALON AVALON (17 CD)	104	SOUNDTRACK BLUES COLLIER CONCERT: THE MOVIE (17 CD)	132	Blues Collier Concert: The Movie	132
143	120	ELTON JOHN ELTON JOHN (17 CD)	12	JASON MRAZ JASON MRAZ (17 CD)	55	Waiting For My Rocket To Come	55
141	137	TRAIN TRAIN (17 CD)	6	GIPSY KINGS GIPSY KINGS (17 CD)	194	Roots	194
126	133	KYLIE MINOGUE KYLIE MINOGUE (17 CD)	42	KUTLESS KUTLESS (17 CD)	97	Sea Of Fences	97
128	142	TRACE ADKINS TRACE ADKINS (17 CD)	31	JUSTIN TIMBERLAKE JUSTIN TIMBERLAKE (17 CD)	2	Justified	2
200	182	PAULINA RUBIO PAULINA RUBIO (17 CD)	105	KEM KEM (17 CD)	9	Kemistry	9
186	191	A PERFECT CIRCLE A PERFECT CIRCLE (17 CD)	2	PROBOT PROBOT (17 CD)	112	Probot	112
198	198	THE POSTAL SERVICE THE POSTAL SERVICE (17 CD)	149	RODNEY CARRINGTON RODNEY CARRINGTON (17 CD)	1	Greatest Hits	1

Billboard TOP JAZZ ALBUMS™

WEEK	LAST WEEK	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	Notes
1	1	HARRY CONNICK, JR.	NUMBER 1	7 Weeks At Number 1 Only Top	
3	3	WYNTON MARSALIS QUARTET		Magic Hour	
7	7	THE BAD PLUS		Give	
4	4	DIANA KRALL		Live In Paris	
5	5	STEVE TYRRELL		This Guy's In Love	
6	6	DAVID MEHLDAU TRIO		Anything Goes	
7	7	TERNIER SUTTON		Dancing In The Dark	
13	13	DAVID SANBORN		Imagined	
9	12	PETER CINCOTTI		Primo Ciacotti	
5	5	PACO DE LUCIA		Cosmos Beyond	
9	9	CASSANDRA WILSON		Glimmered	
10	10	ELVIS COSTELLO		North	
14	14	TONY BENNETT & K.D. LANG		A Wonderful World	
15	15	PAT METHENY		One Quiet Night	
20	20	VARIOUS ARTISTS		Jazz After Dark	
18	18	VARIOUS ARTISTS		The Most Romantic Jazz Music In The Universe	
17	17	MIKE STERN		These Times	
24	24	VARIOUS ARTISTS		Verve/Remastered	
16	16	ANDY BEY		American Song	
21	21	BOB JAMES TRIO		Take It From The Top	
17	17	GLEN MILLER		Platinum Discs Miller	
22	22	PAT METHENY		rumix IX: Selected Recordings	
19	19	DAVE DOUGLAS		Strange Liberation	
24	24	NAT KING COLE		Love Songs	
25	25	JACQUIN NEVILLE		Nature Boy: The Standards Album	

Billboard TOP CONTEMPORARY JAZZ™

WEEK	LAST WEEK	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	Notes
1	1	NORAH JONES	NUMBER 1	105 Weeks At Number 1 Cont. Jazz With Me	
7	7	WILL DOWNING		Emotions	
3	3	KENNY G		Ultimate Kenny G	
5	5	CHRIS BOTTI		A Thousand Kisses Deep	
8	8	KEIKO MATSUI		Wildflower	
4	4	EUGE GROOVE		Live! Large	
6	6	DAVE KOZ		Saxaphonic	
7	7	DOWN TO THE BONE		Celtic Fun	
9	9	BOB BALDWIN		Up Front	
10	10	PAUL BROWN		Brass Chorus	
11	11	PIECES OF A DREAM		Sensual Embrace 2: More Soul Beliefs	
10	10	WALTER BEASLEY		The Classics R & B Collection	
16	16	VARIOUS ARTISTS		Verve/Remastered	
13	13	THE BRAXTON BROTHERS		Relax	
14	14	LARRY CARLTON		Sapphire Blue	
10	10	GEORGE BENSON		The Greatest Hits Of All	
19	19	VARIOUS ARTISTS		The Love Project	
15	15	PRAFUL		One Day Deep	
17	17	VIKTOR KRAUSS		For From Enough	
22	22	BRIAN CULBERTSON		Comin' On Up	
21	21	MINO ABAR		It Just Happens That Way	
20	20	NAJEE		Embrace	
23	23	DAVID BENNETT		Right Here, Right Now	
24	24	THE JAZZMASTERS		The Jazzmasters 4	
23	23	LEZZ WHITNEY		Salt	

Billboard TOP CLASSICAL ALBUMS™

WEEK	LAST WEEK	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	Notes
1	1	JOSHUA BELL	NUMBER 1	12 Weeks At Number 1 Romance Of The Violin	
7	7	LONG LANG		Live At Carnegie Hall	
3	3	TIM JANIS		Beautiful America	
4	4	SOUNDTRACK		Master And Commander	
4	4	ANDRE RIEU		Lies In Dublin	
7	7	ANONYMOUS 4		American Angels	
8	8	ANDREA BOCELLI		Sentiments	
8	8	LORRAINE HUNT LIEBERSON		Beach: Cretaceous BWV 42 And 139	
14	14	ANDRÉ JORDANOVIC WITH THE NEW YORK PHILHARMONIC NATIONAL ORCHESTRA OF FOUNDED STRINGS		To Peace	
10	10	TRIO MEDIAVAL		Solo De-Ele	
13	13	VARIOUS ARTISTS		The Most Relaxing Classical Album: Ever II	
12	12	RENEE FLEMING		By Request	
12	12	ROLANDO VILLAZON		Italian Opera Arias	
14	14	SAN FRANCISCO SYMPHONY (TILSON THOMAS)		Maestro: Symphony No. 4	
15	15	HILARY HAHN		Back Violin Concertos	

Billboard TOP CLASSICAL CROSSOVER™

WEEK	LAST WEEK	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	Notes
1	1	JOSH GROBAN	NUMBER 1	19 Weeks At Number 1 Classics	
2	2	THE IRISH TENORS		Heritage	
3	3	AMICI FOREVER		The Opera Blend	
3	3	SISSSEL		My Heart	
5	5	SARAH BRIGHTMAN		Nature	
7	7	JOSH GROBAN		Josh Groban In Concert	
8	8	JOY MA		Orlando Brazil	
6	6	CHARLOTTE CHURCH		Prelude: The Best of Charlotte Church	
9	9	DOMINIC MILLER		Shades	
10	10	LUCIANO PAVAROTTI		Ti Adoro	
12	12	VARIOUS ARTISTS		String Quartet Tribute To Eusebio	
11	11	BOND		Grand Remixed	
15	15	ANDRE RIEU		Dreaming	
16	16	BOND		Shine	

Billboard TOP NEW AGE ALBUMS™

WEEK	LAST WEEK	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	Notes
1	1	VARIOUS ARTISTS	NUMBER 1	6 Weeks At Number 1 Pure Music: Celestial Celebration	
3	3	YANNI		Ethiopia	
2	2	YANNI		Ultimate Yanni	
5	5	STEVEN ANDERSON		100 Church Classics	
4	4	GOMI		Saffron & Silk	
8	8	MANHATTAN STEAMROLLER		Romantic Melodies	
9	9	VARIOUS ARTISTS		Whodunnit Hill Chills 2	
11	11	VARIOUS ARTISTS		The Healing Garden Collection	
11	11	DAROL ANGER & THE AMERICAN FIDDLE ENSEMBLE		Republic Of Strings	
10	10	VARIOUS ARTISTS		Prayer: A Windham Hill Collection	
14	14	VARIOUS ARTISTS		Pure Music IV	
15	15	VANGUISH		Odyssey: The Definitive Collection	
15	15	MANHATTAN STEAMROLLER/C.W. MCCALL		American Spirit	

Sales data for Classical, New Age, and Folk Albums charts compiled by Nielsen SoundScan

Billboard TOP CLASSICAL BUDGET™

WEEK	LAST WEEK	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	Notes
1	1	LUCIANO PAVAROTTI		Classical Favorites	
2	2	ANDRÉ JORDANOVIC		Classical Favorites	
3	3	ANDRÉ JORDANOVIC		Classical Favorites	
4	4	ANDRÉ JORDANOVIC		Classical Favorites	
5	5	ANDRÉ JORDANOVIC		Classical Favorites	
6	6	ANDRÉ JORDANOVIC		Classical Favorites	
7	7	ANDRÉ JORDANOVIC		Classical Favorites	
8	8	ANDRÉ JORDANOVIC		Classical Favorites	
9	9	ANDRÉ JORDANOVIC		Classical Favorites	
10	10	ANDRÉ JORDANOVIC		Classical Favorites	
11	11	ANDRÉ JORDANOVIC		Classical Favorites	
12	12	ANDRÉ JORDANOVIC		Classical Favorites	
13	13	ANDRÉ JORDANOVIC		Classical Favorites	
14	14	ANDRÉ JORDANOVIC		Classical Favorites	
15	15	ANDRÉ JORDANOVIC		Classical Favorites	

Billboard TOP CLASSICAL MIDLINE™

WEEK	LAST WEEK	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	Notes
1	1	DAVID BENNETT		Classical Favorites	
2	2	DAVID BENNETT		Classical Favorites	
3	3	DAVID BENNETT		Classical Favorites	
4	4	DAVID BENNETT		Classical Favorites	
5	5	DAVID BENNETT		Classical Favorites	
6	6	DAVID BENNETT		Classical Favorites	
7	7	DAVID BENNETT		Classical Favorites	
8	8	DAVID BENNETT		Classical Favorites	
9	9	DAVID BENNETT		Classical Favorites	
10	10	DAVID BENNETT		Classical Favorites	
11	11	DAVID BENNETT		Classical Favorites	
12	12	DAVID BENNETT		Classical Favorites	
13	13	DAVID BENNETT		Classical Favorites	
14	14	DAVID BENNETT		Classical Favorites	
15	15	DAVID BENNETT		Classical Favorites	

Billboard TOP KID AUDIO™

WEEK	LAST WEEK	ARTIST	IMP/INT & NUMBER/DISTRIBUTING LABEL	Title	Notes
1	1	THE CHETANAL BIRDS		The Chetanal Birds	
2	2	THE CHETANAL BIRDS		The Chetanal Birds	
3	3	THE CHETANAL BIRDS		The Chetanal Birds	
4	4	THE CHETANAL BIRDS		The Chetanal Birds	
5	5	THE CHETANAL BIRDS		The Chetanal Birds	
6	6	THE CHETANAL BIRDS		The Chetanal Birds	
7	7	THE CHETANAL BIRDS		The Chetanal Birds	
8	8	THE CHETANAL BIRDS		The Chetanal Birds	
9	9	THE CHETANAL BIRDS		The Chetanal Birds	
10	10	THE CHETANAL BIRDS		The Chetanal Birds	
11	11	THE CHETANAL BIRDS		The Chetanal Birds	
12	12	THE CHETANAL BIRDS		The Chetanal Birds	
13	13	THE CHETANAL BIRDS		The Chetanal Birds	
14	14	THE CHETANAL BIRDS		The Chetanal Birds	
15	15	THE CHETANAL BIRDS		The Chetanal Birds	

Aiken's Double-Sided Disc Finds 'Way' To Top

Clay Aiken continues to do his part to save the retail single, as his double-sided "Solitaire/The Way" debuts at No. 1 on Hot 100 Singles Sales with 100,500 copies scanned.

Aiken had one of the singles that surpassed 100,000 in the July 5, 2003, issue. His "This Is the Night/Bridge Over Trouble Water" and "American Idol" pal Ruben Studdard's "Flying Without Wings/Superstar" each did so in their second weeks at Nos. 1 and 2, respectively, after opening with even larger numbers.

The last song to debut at No. 1 with more than 100,000 units sold was "God Bless the U.S.A." by the **American Idol Finalists**. Sense a trend here?

On The Billboard Hot 100, "Solitaire" is the beneficiary track of all this sales activity and debuts at No. 4; it is the second top five debut for

Because we do not list double-sided singles on the Hot 100, we link sales points to the track that has shown the most activity. In the past we used radio airplay as our sole guide and would designate the song with the most cumulative airplay to be the main track.

However, in instances where neither track has appeared on a *Billboard* or billboard.com radio chart, we would turn to the recently launched Hot Digital Tracks chart for guidance. The track with the most downloads will get the nod in such cases, and "Solitaire" has the lead ranking at No. 19 with 3,500 downloads, while "The Way" is below the chart with 2,000 downloads.

In the same vein, we will now list double-sided singles on the sales chart for those tracks that have yet to appear on a radio chart but have shown significant digital download activity.

GROOVE KINGS: With the chart's second-largest gain, Kenny Chesney & Uncle Kracker's tropical-flavored "When the Sun Goes Down" crowns Hot Country Singles & Tracks. It is the first time in some 20 years that a duet featuring a non-country artist with no prior chart history appears atop the page (see [Chart Beat, page 61](#)). Chesney's seventh No. 1 nabs top ink in only nine weeks and leads the No. 2 title by 562 detections, making any bet for a second week at No. 1 an attractive wager.

The runner-up slot is occupied for the first time in more than a

year by a solo female, an artist category that has not been represented at No. 1 on the chart since spring 2002.

Sara Evans takes her "Perfect" 5-2, marking the closest No. 1 call by a solo female since Terri Clark's "I Just Wanna Be Mad" stopped at No. 2 in the Feb. 22, 2003, *Billboard*. At 29 chart weeks, Evans' single is certainly a dark horse for No. 1, given Chesney's white-knuckle grip on the chart's crest.

If she does manage to surpass him, Evans would be the first solo female to hit No. 1 since Martina McBride's "Blessed" led for two weeks commencing in the March 30, 2002 issue.

ALMOST THERE: "Yeah!" by Usher. Featuring Lil Jon & Ludacris holds at No. 1 on the Hot 100 for a sixth week and inches up in audience to 169 million listener impressions.

That is just shy of the audience record of 170.2 million impressions established by 50 Cent's "In Da Club" in the March 29, 2003, issue. Airplay for "Yeah!" was up less than 1% this week, making th

race to the record next issue too close to call.

LOW RIDER: "Get Low" by Lil Jon & the Eastside Boyz Featuring Ying Yang Twins becomes the first rap track to spend a year on Hot R&B/Hip-Hop Singles & Tracks, as it maintains its position at No. 48 in its 52nd chart week. "Low" entered the chart at No. 74

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in the April 12, 2003, issue and reached its high point on the list when it peaked at No. 2 for two weeks in September.

Other rap records that showed nearly as much staying power include **Sean Paul's** "Gimme the Light"—which spent 47 weeks on the chart as it moved from indie label VP to major label Atlantic during its stay in 2002-2003—and "Back That Thang Up" by **Juvenile**. Featuring **Mannie Fresh & Lil Wayne**, which held sway for 46 weeks in 1999-2000.

"Low" is the first track to consecutively spend a year on the chart since Joe's "I Wanna Know" ended a 57-week run in October 2000. Usher, whose "Yeah!" holds

H **HitPredictor™** **Monitor** DATA PROVIDED BY

MAINSTREAM TOP 40

NEW RELEASES WITH TOP 40 CATALOG POTENTIAL

NO NEW SONGS SHIPPED
TOP 40 CATALOG POTENTIAL

THIS WEEK

RECENTLY TESTED SONGS WITH TOP 40 CATALOG POTENTIAL

1 Are You Gonna Be My Girl GIGI 88.0

2 Don't Leave Home This Time JESSICA SIMPSON 87.5

3 FLUR BUNARLOK 87.5

4 DO YOU WANT 87.5

5 Away From The Sea LIVING 86.0

6 JESSICA SIMPSON 83.0

7 MISSISSIPPI SIMPSON 82.5

8 GIGI 82.5

9 JOHN GOSMAN 75.2

10 MISSISSIPPI 73.2

11 BLINK-182 73.2

12 MISSISSIPPI 73.2

13 THREE DAYS GRACE 71.0

14 How About Us LIVING 71.0

ADULT TOP 40

NEW RELEASES WITH TOP 40 CATALOG POTENTIAL

NO NEW SONGS SHIPPED
TOP 40 CATALOG POTENTIAL

THIS WEEK

RECENTLY TESTED SONGS WITH TOP 40 CATALOG POTENTIAL

1 SHANIA TWAIN 83.6

2 Only When I'm Breathing CMC 83.6

3 MISSISSIPPI 81.1

4 DO NOT LEAVE HOME THIS TIME JESSICA SIMPSON 81.1

5 KEVIN MCCLACHLAN 78.2

6 DOORS DOWN 78.2

7 DOORS DOWN 78.2

8 DOORS DOWN 78.2

9 DOORS DOWN 78.2

10 DOORS DOWN 78.2

11 DOORS DOWN 78.2

12 DOORS DOWN 78.2

13 DOORS DOWN 78.2

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Songs are blind tested using a Phonicard using multiple listeners and a nationwide sample of 14-year-old certified music consumers. Songs rated as a 1-3 scale, final results are based on weighted positives. Songs with a score of 10 or more are eligible to have top 10 radio potential although that benchmark number can fluctuate based on the strength of available music. New releases are songs that have been newly released or reissued at their respective labels. New, limited-edition, and reissues of the songs tested during the past month are weighted 1.5X. All releases are tested on the Phonicard. For a complete list of current songs with Top 10 Radio Potential, visit www.phonicard.com. © 2004, Phonicard, a subsidiary of Third Day LLC.

APRIL 3, 2004		MAINSTREAM TOP 40	
Billboard		 	
WEEKS ON CHART	LAST WEEK	TITLE	Artist
		TITLE	Artist
		NEW ARTIST	PREVIOUSLY ON THE CHART
1	1	Toxic	Britney Spears
2	2	Yeah!	P. Diddy
3	3	My Immortal	Lacuna Coil
4	4	With U	AFROBANTU
5	5	Thru Love	MAXIM
6	6	The Way You Move	IMPACT
7	7	Numb	CRASH
8	8	One Call Away	THE NOTORIOUS B.I.G.
9	9	Sunday	THE NOTORIOUS B.I.G.
10	10	Can't	THE NOTORIOUS B.I.G.
11	11	The First Cut Is the Deepest	THE NOTORIOUS B.I.G.
12	12	Bounce	THE NOTORIOUS B.I.G.
13	13	It's Not (I Don't Want You Back)	THE NOTORIOUS B.I.G.
14	14	Hey!	THE NOTORIOUS B.I.G.
15	15	Slow Jamz	THE NOTORIOUS B.I.G.
16	16	Aw You Gonna Be My Girl	THE NOTORIOUS B.I.G.
17	17	Hate	THE NOTORIOUS B.I.G.
18	18	My Mind	THE NOTORIOUS B.I.G.
19	19	Faille	THE NOTORIOUS B.I.G.

APRIL 3 2014		ADULT TOP 40		Nominations New Debut Re-Entry	
Billboard					
WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	INSTRUMENTAL	(COMPOSITION LABEL)
1	1	My Inseparable	THE VICTIMNS		
2	2	This Love	THE VICTIMNS	★	
3	3	Someday	THE VICTIMNS	★	
4	4	My Heart Without You	THE VICTIMNS	★	
5	5	The First One In The Dressing	THE VICTIMNS	★	
6	6	It's My Life	THE VICTIMNS	★	
7	7	100 Years	THE VICTIMNS	★	
8	8	Bright Lights	THE VICTIMNS	★	
9	9	Why Don't You & I	THE VICTIMNS	★	
10	10	Braveheart	THE VICTIMNS	★	
11	11	White Flag	THE VICTIMNS	★	
12	12	Fallen	THE VICTIMNS	★	
13	13	Clarity	THE VICTIMNS	★	
14	14	Hey! Ho!	THE VICTIMNS	★	
15	15	Where I Look To The Sky	THE VICTIMNS	★	
16	16	Extraterrestrial	THE VICTIMNS	★	
17	17	Follow Me	THE VICTIMNS	★	
18	18	Surrender	THE VICTIMNS	★	
19	19	Devils And Angels	THE VICTIMNS	★	
20	20	The Rescue	THE VICTIMNS	★	

APRIL 3 2004		ADULT CONTEMPORARY™	
LAST WEEK	WEEKS ON CHART	TITLE	NEW
			Re-entered National Dance Charts
		*NEW RELEASE (PROMOTION LABEL)	
1	1	You Raise Me Up	★
2	2	The First Cut Is the Deepest	★
3	3	Forever And For Always	
4	4	White Flag	
5	5	Calling All Angels	
6	6	100 Years	
7	7	Drift Away	
8	8	Unwell	
9	9	Ain't No Mountain High Enough	
10	10	My Heart Is a Beating Drum	
11	11	This One's for the Girls	
12	15	Nina's Divine	
13	12	Love's Divine	
14	13	Look Through My Eyes	
15	14	Unwell	
16	16	Here Without You	
17	17	Why Don't You & I	
18	18	Buy Me a Rose	
19	19	Fallin'	
20	20	Just For You	

APRIL 3 2004		MODERN ROCK™	
Billboard		Nirvana The Last Days on Planet Earth	
THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	I Miss You	THE NOTORIOUS B.I.G.
2	1	Megalithic Sprints	THE NOTORIOUS B.I.G.
3	3	Last Train Home	THE NOTORIOUS B.I.G.
4	4	The Reason	HOUSTON
5	5	Love Song	HOUSTON
6	7	On This Night	HOUSTON
7	5	Figure You Out	HOUSTON
8	6	Silvered Away Cold	HOUSTON
9	8	Cold Hard Bitch	HOUSTON
10	11	The Outlander	HOUSTON
11	9	Numb	HOUSTON
12	10	Echo	HOUSTON
13	12	Lyrics From You	HOUSTON
14	13	I Hate Everything About You	HOUSTON
15	14	I Believe In A Thing Called Love	HOUSTON
16	15	Head Over Heels	HOUSTON
17	12	I Am The Highway	HOUSTON
18	16	Run	HOUSTON
19	17	Isn't Got Myself Head Around You	HOUSTON
20	19	Are You Gonna Be My Girl	HOUSTON

Copyright-free national sample of data supplied by Nielsen Broadcast Data Systems. 120 mainstream top 40, 67 adult top 40, 40 adult contemporary and 67 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ● Songs that are new to the charts or have an increase in detections over the previous week, regardless of chart movement. A song which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase in detections. Songs of the week are the top 15 on the Adult Top 40 and Adult Contemporary charts from the chart of the week. All radio charts can be found online at www.nielsen.com. Billboard Information Network and Billboard.com. © 2006 Nielsen Broadcast Data Systems. All rights reserved.

THIS WEEK	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	LAST WEEK	TITLE	ARTIST	WEEKS ON CHART
1	1	Yeah!	Nas	10	36	My Band	My Band	1	37	Watch The Wind Blow By	Watch The Wind Blow By	1
2	2	One Call Away	One Call Away	10	27	Here Without You	Here Without You	1	38	I Can't Wait	I Can't Wait	1
3	3	Tupac	Tupac	10	25	White Flag	White Flag	1	39	Letters From Home	Letters From Home	1
4	4	Hotel	Hotel	10	27	All Falls Down	All Falls Down	1	40	Don't Take Your Love Away	Don't Take Your Love Away	1
5	5	Don't Put Your Shoulder	Don't Put Your Shoulder	10	19	Me, Myself And I	Me, Myself And I	1	41	Recess	Recess	1
6	6	Splash Waterfalls	Splash Waterfalls	10	28	Nearly Girl	Nearly Girl	1	42	Beauce	Beauce	1
7	7	I Don't Wanna Know	I Don't Wanna Know	10	21	Pulker Band Man	Pulker Band Man	1	43	Megamillions	Megamillions	1
8	8	My Band	My Band	10	32	White The Sun Goes Down	White The Sun Goes Down	1	44	Over	Over	1
9	9	This Love	This Love	10	36	Through The Wire	Through The Wire	1	45	Take My Breath Away	Take My Breath Away	1
10	10	Toxic	Toxic	10	35	It's My Life	It's My Life	1	46	Desperately	Desperately	1
11	11	Slow Jimz	Slow Jimz	10	51	Game Over (Fip)	Game Over (Fip)	1	47	I Miss You	I Miss You	1
12	12	The Way You Move	The Way You Move	10	33	Are You Gonna Be My Girl	Are You Gonna Be My Girl	1	48	FBI/AB	FBI/AB	1
13	13	Burn	Burn	10	58	Overnight Celebrity	Overnight Celebrity	1	49	In My Daughter's Eyes	In My Daughter's Eyes	1
14	14	The First Call In The Desert	The First Call In The Desert	10	44	You'll Think Of Me	You'll Think Of Me	1	50	Paint Me A Strangelove	Paint Me A Strangelove	1
15	15	Musica Get To Know You	Musica Get To Know You	10	40	100 Years	100 Years	1	51	Hot Man	Hot Man	1
16	16	Sony 2004	Sony 2004	10	35	American Soldier	American Soldier	1	52	Sings About Rain	Sings About Rain	1
17	17	With You	With You	10	45	Come Clean	Come Clean	1	53	Figured You Out	Figured You Out	1
18	18	I I Ain't Got You	I I Ain't Got You	10	52	Sweet Southern Comfort	Sweet Southern Comfort	1	54	(I Hate) Everything About You	(I Hate) Everything About You	1
19	19	I'm Still In Love With You	I'm Still In Love With You	10	45	The Reason	The Reason	1	55	Don't Tell Me	Don't Tell Me	1
20	20	Numb	Numb	10	45	Perfect	Perfect	1	56	I Want You	I Want You	1
21	21	Hey Ya!	Hey Ya!	10	44	Remember When	Remember When	1	57	Cold Hard Bitch	Cold Hard Bitch	1
22	22	Sunday	Sunday	10	53	Murphy	Murphy	1	58	Good Little Girl	Good Little Girl	1
23	23	Sah Shaker	Sah Shaker	10	43	No Better Love	No Better Love	1	59	You Rave Me Up	You Rave Me Up	1
24	24	From A Lock	From A Lock	10	49	Little Moments	Little Moments	1	60	Baby I Love U	Baby I Love U	1
25	25	F*ck It (I Don't Want You Back)	F*ck It (I Don't Want You Back)	10	50	Supa Supa	Supa Supa	1	61	Meant To Live	Meant To Live	1

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Billboard DIRECTORIES

The Definitive Source for Industry Information



INTERNATIONAL BUYER'S GUIDE:
Jam-packed with key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$179



TALENT & TOURING INTERNATIONAL GUIDE:
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INTERNATIONAL LATIN MUSIC BUYER'S GUIDE:

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The ultimate guide to radio and record promotion. Detailed information about every major radio station, record label and radio syndicator. Includes Arbitron information on top 100 markets. \$139



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Billboard HOT DIGITAL TRACKS

Billboard					Billboard					Singles Sales					
LAST WEEK		Nietlsen SoundScan		THIS WEEK		LAST WEEK		Nietlsen SoundScan		THIS WEEK		LAST WEEK		Nietlsen SoundScan	
		ARTIST (ARTIST) PROMOTION LABEL						ARTIST (ARTIST) PROMOTION LABEL						ARTIST (ARTIST) PROMOTION LABEL	
1	1	This Love	Nas	26	26	Meant to Live	Meant to Live	1	1	Saltine/The Way	Saltine/The Way	1	1	1	1
2	2	Tupac	Tupac	28	28	White Flag (Album Version)	White Flag (Album Version)	1	2	Temperance	Temperance	1	2	2	2
3	3	Toxic	Toxic	31	31	(I Hate) Everything About You	(I Hate) Everything About You	1	3	Bo World Wonder	Bo World Wonder	1	3	3	3
4	4	Hey Ya! (Radio Mix)	Hey Ya!	34	34	Wanna Get To Know You	Wanna Get To Know You	1	4	Leen Profession	Leen Profession	1	4	4	4
5	5	Are You Gonna Be My Girl	Are You Gonna Be My Girl	35	35	Everybody Hurts	Everybody Hurts	1	5	Me, Myself And I	Me, Myself And I	1	5	5	5
6	6	Burn	Burn	27	27	Gigolo	Gigolo	1	6	Stand Up In It	Stand Up In It	1	6	6	6
7	7	I Believe In A Thing Called Love	I Believe In A Thing Called Love	32	32	Occan Avenue	Occan Avenue	1	7	Maps	Maps	1	7	7	7
8	8	My Band	My Band	33	33	Crazy In Love	Crazy In Love	1	8	Yeah!	Yeah!	1	8	8	8
9	9	I Miss You	I Miss You	27	27	Clubs	Clubs	1	9	Tupac	Tupac	1	9	9	9
10	10	Sunday	Sunday	26	26	My Band	My Band	1	10	Fallen	Fallen	1	10	10	10
11	11	Hotel	Hotel	29	29	Through The Wire	Through The Wire	1	11	All Falls Down	All Falls Down	1	11	11	11
12	12	F*ck It (I Don't Want You Back) (Dip)	F*ck It (I Don't Want You Back) (Dip)	35	35	Here Without You	Here Without You	1	12	The Way You Move/Hey Ya!	The Way You Move/Hey Ya!	1	12	12	12
13	13	With You (Album Version)	With You (Album Version)	30	30	Figured You Out	Figured You Out	1	13	Dude	Dude	1	13	13	13
14	14	Don't Put Your Shoulder (Album Version)	Don't Put Your Shoulder (Album Version)	30	30	Behind Blue Eyes	Behind Blue Eyes	1	14	Me Against The Music	Me Against The Music	1	14	14	14
15	15	Harder To Breathe	Harder To Breathe	36	36	Heads Down	Heads Down	1	15	Lea's Over	Lea's Over	1	15	15	15
16	16	The Reason	The Reason	36	36	One Call Away	One Call Away	1	16	Gotta Get (Fip)	Gotta Get (Fip)	1	16	16	16
17	17	Take My Breath Away (Album Version)	Take My Breath Away (Album Version)	43	43	Don't Tell Me	Don't Tell Me	1	17	Hotel	Hotel	1	17	17	17
18	18	Saltine	Saltine	43	43	Fallen (Album Mix)	Fallen (Album Mix)	1	18	Leana (Get Out)	Leana (Get Out)	1	18	18	18
19	19	The First Cut In The Desert	The First Cut In The Desert	46	46	She Wants to Move	She Wants to Move	1	19	Don't Put Your Shoulder/Escape	Don't Put Your Shoulder/Escape	1	19	19	19
20	20	The Way You Move (Album Version)	The Way You Move (Album Version)	48	48	Beauce	Beauce	1	20	Push	Push	1	20	20	20
21	21	I'm Still In Love With You	I'm Still In Love With You	32	32	Slow Jimz	Slow Jimz	1	21	Turn Me On	Turn Me On	1	21	21	21
22	22	It's My Life	It's My Life	42	42	Splash Waterfalls	Splash Waterfalls	1	22	Splash Waterfalls	Splash Waterfalls	1	22	22	22
23	23	Come Clean	Come Clean	43	43	White The Sun Goes Down	White The Sun Goes Down	1	23	Fractal	Fractal	1	23	23	23
24	24	Where Is The Love? (Radio Edit)	Where Is The Love? (Radio Edit)	36	36	Sony 2004	Sony 2004	1	24	F*ck It (I Don't Want You Back)	F*ck It (I Don't Want You Back)	1	24	24	24

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Cohnen

Continued from page 1

tions for misrepresenting his net worth that could put Cohén on contempt of court and possibly lead to a criminal investigation.

Legal experts say that post-trial disputes over net-worth claims, while not unheard-of, are unusual. And while the charges are tough to prove, they are potentially serious. "The courts have little tolerance for what they view as an affront to the integrity of the judicial process," says John Rosenberg, a New York-based entertainment litigator with Sullivan & Worcester.

The court has broad discretion over the punishment it could dole out if material false statements were made, experts say.

Cohén could be convicted of perjury—a criminal offense—if he is found to have intentionally misreported his financial status.

In an early victory for TTV, federal magistrate Debra Freeman in New York ruled March 17 that TTV can take new testimony to determine whether the former Island Def Jam Music Group (IDJ) boss intentionally understated the value of his Flat Pashions stake.

But Freeman limited the examination to the value of the Flat Pashions investment. Her other listed assets, including real estate and holdings in

various companies, fall outside the scope of her order.

The financial statement is key, because federal Judge Victor Marrero—who presided over the trial—used it as the basis to reduce a \$56 million punitive damage award against Cohén to only \$5 million.

Lawyers for Cohén and TTV did not return calls seeking comment. Cohén, TTV president Steve Gottlieb and UMG also declined interviews.

LEGAL AFFIRMATION

At the heart of the dispute is Cohén's affidavit sworn in January 2002 of perjury that his net worth was \$29 million. Of that, \$5.5 million was attributable to his Flat Pashions stake.

TTV alleges that Cohén's valuation of the investment was four times less than what he actually made when doubling down on a second round of purchases the company for a reported \$140 million earlier this year.

Based on his claimed 16% stake, Cohén earned \$22.4 million in the deal, TTV lawyers estimate.

TTV is asking the court to levy "substantial sanctions" against Cohén for "repeated material misrepresentations" about his net worth, according to court papers.

Accountant Michael DeVito, formerly of Berdon LLP in New York, prepared the statement, according to court papers. He was unavailable for comment.

In the statement, Cohén claimed assets of \$1.1 million in cash and cash

equivalents, \$248,000 in collectible personal loans to friends and family and \$14 million in investments, including Flat Pashions.

He also listed more than \$10 million in real-estate holdings, including an "ownership interest" in a residence on 84th Street in Manhattan.

That interest was valued at \$7.5 million in January 2002, according to the statement, but it is unclear whether he owned the entire property or just a portion of it.

A top broker with a leading Manhattan real estate company, who asked not to be identified, estimates that the 94th Street townhouse was worth roughly \$9 million in November 1999.

Today, she estimates the property's market value at \$18 million to \$20 million, largely because of its 25-foot width, which is highly desirable in Manhattan.

Cohén also owned a residence on Park Avenue that was valued and listed for sale at \$2.2 million at the time the statement was prepared. The broker says the property sold late last year for close to its listing price.

TTV says Cohén reported owning \$1.9 million in personal property including artwork, jewelry, furniture and automobiles, and he had \$770,000 in deferred cash and stock compensation accounts with Universal Music Group, according to the statement.

The legal battle began in 2002, when TTV and Cohén and IDJ's Def Jam Records for allegedly blocking the release of a TTV album featuring rap-

per J.A. Rule and producer Jiv Gotti. Last May, a federal jury in New York ordered Cohén and Def Jam to pay TTV \$24 million in compensatory damages after finding the defendants liable for fraud, tortious interference with contractual relations and copyright infringement.

Def Jam was ordered to pay an additional \$52 million in punitive damages, while Cohén was personally ordered to pay \$56 million in punitive damages.

But in September, Marrero reduced the punitive damage award to \$3 million against Cohén and to \$24 million against Def Jam. Compensatory damages were upheld.

TTV's latest move against Cohén comes in the midst of an appeal of the jury verdict by Cohén and IDJ. They argue that the jury was prevented from considering all the evidence.

TTV filed the latest motion Feb. 5, two days after the completion of the Flat Pashions sale.

TTV, which has yet to receive any payment, alleges in the motion that Cohén's valuation of his share in Flat Pashions was "grossly and materially understated."

The company also claims that it alerted the court and Cohén last August to reports that Simmons was in talks to sell Flat Pashions to Kellwood for between \$150 million and \$200 million.

The lawyers argued that his investment in Flat Pashions was based on a valuation assigned during a "capital transaction" that occurred May 2, 2002.

In the March 17 ruling, Freeman said that TTV could find out more on what Cohén knew about his interests in Flat Pashions and the value of the company—including its potential sale price—prior to Sept. 2, 2003, when the damages were reduced. But TTV can find out only what Cohén had information about that Flat Pashions that differs from his net worth statement. Freeman will hear further arguments about how to proceed.

Otherwise, she will recommend against further action, according to her order.

Procedurally, TTV's lawyers can depose Cohén and Simmons as part of the inquiry; but questioning is limited to what Cohén knew about the value of the company and what Simmons communicated to Cohén about the value before Sept. 2, 2003.

TV lawyers also want to depose "other parties and non-parties constituting their communications" with Cohén regarding the value of Flat Pashions, his interest in the company and its potential sale price prior to September.

Legal observers say that the stipulations limiting the inquiry to what Cohén knew and when he knew it.

As such, TTV must produce documentation between Cohén and another party regarding Flat Pashions's value in order to move the case forward.

Sources connected to the case, speaking on the condition of anonymity, suggested that the inquiry to what Cohén knew is a hedge in the event that the label faces poorly in the appeal process.

Indecency

Continued from page 1

"The [Republican] leadership only has about 40 or 45 days to pass legislation this year," a Hill insider says. "They don't and won't have time to arm-wrestle."

OUTRAGE QUESTIONED

Lawmakers also say that they are still open to hearing from constituents, and a new study suggests that their pleas could be ringing.

Rock-radio listeners around the country, while concerned with indecency, are overwhelmingly opposed to government regulation of on-air speech, according to a just-released survey by Jacobs Media and Edison Media Research.

The study, conducted over two

Internet, reached 13,700 people who listen to radio stations nationwide.

Few listeners of the morning shows that the Federal Communications Commission is investigating or fining are ever offended by what they hear, the survey found.

In contrast, members of Congress say they are responding to outraged constituents who claim they are inundated by vulgar and indecent programming on radio and TV.

NEW MAXIMUMS

The Senate measure, S. 2056, is the companion to H.R. 3717, which already has cleared the full House. It could hit the Senate floor within the next two weeks, Hill insiders say.

Significant differences between the two bills, however, could make it difficult for congressional leaders to fast-track the passage of the law.

"The Republican leadership wants

to pass possible bills," a staffer close to the bill says. "They don't want a lot of floor debate."

Like the House counterpart, the Senate version would increase fines up to a maximum of \$500,000 against broadcast licensees for knowingly and willingly engaging in indecent programming.

For the first time, performers—recording artists, actors, talk-show hosts and sports figures—as well as citizens who call in to a station could also face significant fines.

The new maximum is 45 times higher than the current \$14,000 fine, which is seldom employed, and only after a warning.

Based on a new interpretation of FCC indecency rules, exposure of a breast or explicit and salacious sex talk—which is commonly heard on radio—could lead to a fine.

Neither cable and satellite compa-

nies nor their performers are subject to the same "public airwaves" rules as broadcast radio and TV.

Congress would face an uphill legislative fight to impose decency restrictions on media that consumers choose to pay for and bring into their homes, according to observers.

GROUPS LOBBY

Meanwhile, arts organizations, First Amendment groups and performers' unions continue to lobby against the performer provision.

But they are unlikely to get much help from key players, such as Sens. John McCain, D-Ariz.; Joe Biden, D-Del.; Bill Clinton, D-Calif.; and presidential hopeful John Kerry, D-Mass.

All of them sit on the Senate Commerce Committee and voted for the

bill when it was marked up March 9. It passed the committee unanimously.

Kerry was absent, but according to his press aide, "he supported the bill in committee, and that support remains."

Boxer, who voted for the bill in markup, is open to listening to the views of her constituents all the way up to a final floor vote, a spokesman for the California lawmaker says.

Sen. Orrin Hatch, R-Utah, the powerful chairman of the Judiciary Committee, has yet to take a stand on the bill, according to a spokeswoman in his office.

Particularly bothersome to some senators is the amendment to the House bill that has nothing to do with the topic of indecency.

The amendment would keep current FCC rules limiting national ownership of TV stations in place for one year, pending a study of the effects of consolidation.

Arista

Continued from page 5

according to industry estimates. It will likely debut at No. 1 on The Billboard 200 next issue.

At the same time, nearly 100 Arista artists are being let go, or part of a 150-person downsizing at BMG North America. Those let go were given two months' severance, plus an additional week for each year of service, sources say. The other 70 or so Arista staffers

are being reassigned within BMG North America, sources indicate. Most of the label's department heads are expected to leave.

The cost-cutting moves include shared services for financial, administration, legal and business affairs and production between the RCA Music Group and the Zomba Label Group.

The pared down Arista label will be split into RCA Music Group, alongside J and RCA. Each of the labels will have its own press, A&R and marketing staffs. They will share the RCA Music Group sales and promotion teams.

Among the Arista artists being placed within the RCA Music Group are Avril Lavigne, Carlos Santana, Whitney Houston, Kenny Rogers, Didrik Sarah McLaughlin, Babyface and Aretha Franklin. It was unclear at press time which artists would go to which labels.

BMG also announced that Barry Weiss, previously president of Jive, has been named president/CEO of Zomba Label Group, reporting to BMG North America chairman Clive Davis.

Zomba will absorb Arista imprint So Do Def. Artists on Star Trak and LaFace will be placed within Zomba,

which also contains Jive, Verity, Volcano and Violator.

Meanwhile, the Star Trak imprint, which MC Nemtens launched, is reportedly moving to Interscope. But albums from two of the three acts on the label—Kelis and Clipse—will stay with BMG at Zomba.

Other acts moving under the Zomba umbrella include OutKast, Usher, J. Lo, Bone Thugs-N-Harmony, Youngbloods, Jermaine Dupri and Anthony Hamilton.

In other BMG news, the recently rechristened RCA Victor Group is seeing its staff divided in two. Senior VP

of worldwide marketing Jeb Hart and others will work front-line RCA Victor Group artists like Rachael Yamagata this fall.

Sales staffers and some in marketing have been assigned to BMG Strategic Marketing and will work the RCA Victor catalog, sources say. As part of the changes, about a dozen RCA Victor Group staffers are said to have been let go.

The restructuring allows for more investment in A&R while achieving savings by using shared services, a BMG insider familiar with the restructuring says.

Backbeat

Edited By Carla Hay
People/Places/Events

SXSW

Plenty To See, Do And Hear In Austin

The 2004 South by Southwest Music Conference (SXSW) in Austin offered music lovers a wide variety of panels, events and live showcases. Held March 17-21, the 18th annual SXSW mounted shows in more than 50 official festival venues. During the day, panels at the Austin Convention Center covered a range of music-industry topics, while the conference also featured numerous off-site events. Rock'n'roll pioneer Little Richard gave the conference's keynote speech March 18. Joan Baez, Wayne Coyne of the Flaming Lips and Ani DiFranco appeared at the conference for separate Q&A interview sessions. And on March 20, billboard.biz and Blender magazine co-hosted a party at the Ritz featuring performances by Trampoline Records' roster. (All photos by Chris Morris/*Billboard* unless otherwise indicated.)

CHRIS MORRIS



Javier Escovedo, right—brother of Austin musical kingpin Alejandro Escovedo—led his Los Angeles-based band through a performance at the Hard Rock Cafe.



Or Records' Los Lonely Boys play an acoustic set for members of the Coalition of Independent Music Stores. The trio took album, band and song of the year honors at the 2004 Austin Music Awards.



Michelle Shocked, center, romps through a version of "When the Levee Breaks" at Sin City Marketing's party at Marla's Taco Express.



Little Richard delivers the conference's keynote speech. (Photo: Randall Nicholson/WireImage.com)



Actress/vocalist Minnie Driver, left, who performed with an all-star crew of Trampoline Records musicians, greets *Billboard* editor-in-chief Keith Grard at the billboard.biz/Blender party.



Billboard U.K. contributing editor Paul Sexton, left, shares a moment with former Rolling Stones manager and producer Andrew Loog Oldham, the subject of a major SXSW interview.



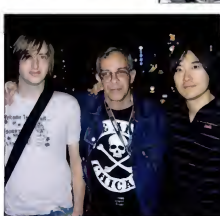
Artemis Records artist Ellis Hooks showed everyone what soul is all about during his solo set at Agave.



Pictured at the billboard.biz/Blender party, from left, are Trampoline Records co-founders Marc "Doc" Dauer and Pete Yorn, Blender publisher Malcolm Campbell, Billboard editor-in-chief Keith Girard and Trampoline Records co-founder Rami Jaffe. (Photo: Mary Ann Kim/Billboard)



Pictured celebrating the conclusion of another successful conference are SXSW managing director Roland Swenson, left, and founding director Lewis Black.



Jason Stolteimer, left, and Don Blum, right, of the Von Natalie Maines of the Dixie Chicks, Billboard editor-in-chief Keith Girard and Martie Maguire of the Dixie Chicks. (Photo: Nathan Misner/Billboard)



Australian singer/songwriter/guitarist Anne McCue burns through a set at Sin City Marketing's party at Maria's Taco Express.



Hanging out at the billboard.biz/Blender party, from left, are Natalie Maines of the Dixie Chicks, Billboard editor-in-chief Keith Girard and Martie Maguire of the Dixie Chicks. (Photo: Nathan Misner/Billboard)

Artist Highlights From South By Southwest

More than 1,000 artists performed at the South by Southwest Music Conference. It was impossible to see them all, but here are the top picks (in alphabetical order) of Billboard staffers who made the rounds. Initials indicate who made the selection.

Abra Moore (Koch): Slightly eccentric singer/songwriter has a mellifluous voice. *kg*

Ambulance Ltd. (TVT): Great vocals, strong guitar, Beatles-like riffs. *kg*

Anders Parker (Undertow Music): An underappreciated songwriter. *mm*
Anne McCue (Messenger): Mind-bending guitar; new album out. *cm*

Antigone Rising (Lava): All-girl band rocks, plus sweet three-part harmony. *kg*

Aqualung (B-Unique/WEA UK): Delicate and sophisticated. *ps*

Bandcamp (unsigned): Sixteen-year-old singer/songwriter Matt Bair is tops. *kg*

Big Star (Rykodisc): Reformulated power-pop kings played like it was 1972 again. *kg*

The Black Keys (Fat Possum): Two guys create a hell of a gritty blues/rock garage. *kg*

Britt Daniel (Merge): Highly anticipated fifth album coming. *kg*

Broken Social Scene (Arts & Crafts): "Almost Crimes," one of the best indie rock singles of 2003. *kg*

Calexico (Quartetstudies): American Southwest set to sweet music. *kg*

Citizen Cope (Universal): Nice alternative to rock-heavy event. *mm*

Clearlake (Domino): Forget Radiohead comparisons, has its own mojo. *mm*

Comets on Fire (Sub Pop): Punk-rock guitar stun-rock. *cm*
Cobweb & Cambria (Equal Vision Records): Head-banging punk rock and strong musicianship. *kg*

David Mead (Netwerk/EMI): Introspection strengthens songwriting. *ps*

The Deceornists (Kill Rock Stars): Laid-back rock with surprisingly powerful presentation. *kg*

Division of Laura Lee (Enigma): Swedish band rocked mightily. *cm*

Drive-By Truckers (New West): Southern rock with mighty muscles. *mm*

Ellis Hooks (Artemis): Real soul lives on. *kg*

Bobby Bare Jr. & the Young Criminals 'Starvation League' (Bloodshot Records): A tight blend of country and rock. *mm*

Franz Ferdinand (Epic/Domino): Intense live show. *kg*

The Hang Ups (Trampoline): Retro power pop, but great fun. *ps*

Grts Gris (Birdman): Greg Ashley's Oakland, Calif., quartet banged out headie Velvet-style music. *cm*

Jamie Cullum (Nerve): A wacky

blend of tender jazz crooner and charismatic rock star. *mm*

Junior Senior (Atlantic): Only this band could follow the B-52's and keep the crowd on its feet. *kg*

Jolie Holland (Enigma/Anti-): Melded blues and Eastern modalities held listeners rapt. *cm*

Joss Stone (S-Curve/EMI): The voice, the looks, the presence. And only 16. Hello, superstardom. *kg*

Jukebox Junkies (Trampoline): Jangly alternative country/pop blend works surprisingly well. *mm*

Lucero (Tiger Style): Raw-howled Ben Nicholas slams a powerful show. *cm*

The Mavericks (Sanctuary): Voices don't come any better than Raul Malo's; matched by a great band. *mm*

Modest Lemon (Birdman): If the MCS had been a keyboard-based power trio, it would have sounded like this. *cm*

Nellie McKay (Columbia): Too clever, but at 19 has talent to burn. Think Bette Midler. *mm*

On the Speakers (Universal): Disperses with gloss and gets back to writing irresistible rock songs. *kg*

Patty Griffin (Ato Records): One of America's clearest voices. *ps*

Pete Yorn (Trampoline): Got the Billboard/Blender party movin'! *mm*

The Posies (Rykodisc): Still have it after all these years. *mm*

Pretty Girls Make Graves (Matador): Power rock sound fueled by Andrea Zello's power vocals. *kg*

Red Yellows (Fernway): A little At the Drive-In, a little Fugazi. *mm*

The Reigning Sound (In the Red): Tore it up, soul-garage style. *kg*

Rhett Miller (Elektra): Old 97's' frontman even more convincing on his own with well-crafted pop tunes. *mm*

Rob Jungklas (Madjack): Debuted a brace of hypnotic, unsettling songs. *cm*

Sarah Harmer (Zoe Records): Beautifully measured, refined Canadian. *kg*

Snow Patrol (A&M/Fiction-Polydor UK): Great heart, rock and passion. *kg*

Sparta (DreamWorks): Sophomore disc due in June. *kg*

Southern Culture on the Skids (Yep Roc): A cranked-up twangist thrown by your own uncle. *ps*

Trashcan Sinatras (unsigned): Dreamy melodies for a drizzly night. *mm*

Toby Lightman (Lava): Powerful, soulful voice; great songwriter. *kg*

Last White (Skinny White Girl/Messmering): Nashville siren doesn't play by the rules. *ps*

—*Jonathan Cohen, Keith Girard, Nathan Misner, Chris Morris, Melinda Neuman, Paul Sexton*

Global Acts Boost Their Claim On Fame At SXSW

BY PAUL SEXTON

AUSTIN—As the 2004 South by Southwest Music Conference neared launch, attendees were descending on Austin's airport from all directions—and distances.

Global attendance at this year's event was up by about one-third over 2003, according to organizers. In all, 25 countries were represented and 226 non-U.S. acts performed.

The United Kingdom provided 68 artists, the highest of any foreign country, backed by trade bodies that included the British Photographic Industry (BPI). The Trade and Investment. The latter is a government body that supports U.K. exporters and foreign firms that want to locate in the United Kingdom.

The BPI sponsored two British showcases: a three-act acoustic gathering in Brush Square and a six-band event at the Fox & Hound club headlined by RCA-signed Cooper Temple Clause.

Within the U.K. fraternity, Scotland made a strong show-

ing with 17 acts, after being represented 12 months ago solely by EMI-signed band Idlewild.

That was thanks in no small measure to the Scottish Arts Council, which gave each act \$2,000 (\$3,700).

Frank McWeely, the Scottish minister for culture, tourism and sport, "made it known he thought there should be a Scottish presence at South by Southwest," Scottish Arts Council spokesman Ronnie Gurr says. "And conveyed that to the Council."

Scotland's Franz Ferdinand, newly signed to a U.S. deal on Domino, staked a strong claim for the event with a heavily oversubscribed show at Buffalo Billiards.

Scottish-Irish group Snow Patrol was another high-profile act. A breakthrough in the United Kingdom this year, the band played several well-received sets in the lead-up to the March 30 U.S. release of its "Final Straw" album on A&M.

A Scottish act of older vintage, the currently unsigned Trashcan Sinatras (formed in 1987), also looks ready to benefit from its SXSW visit. Manager Robin Morton tells *Billboard* he is

"already taking calls" regarding U.S. and U.K. deals for the band's "Weightlifting" album as a result of its SXSW appearance.

Canada was the second-best-represented international territory. Australia was third, followed by Japan and Sweden. The Australian attendance was backed by that country's federal government agency Austrade, which helps domestic companies win overseas business for their products and services.

Phil Tripp, managing director of Australian entertainment industry PR firm and directory publisher Immedia, was the coordinator of the official Australian presence.

The SXSW experience "was a major success," Tripp says. He adds that the 20 Australian acts in Austin was the largest number ever to be in America simultaneously.

This was double last year's effort and quadruple that of 2002, as was the total of 105 paid Australian registrants.

"I believe we had greater visibility than any other national presence," Tripp says.

SXSW

Continued from page 1

of 300 showcases per night in more than 50 official venues.

Label heads and A&R reps say they continue to troll the event looking for hot, unsigned talent, albeit to a lesser degree than in years past. "Artists can still get hooked up with labels here," says Andy Kaulkin, president of Los Angeles-based indie Epitaph Records. The label signed the Frames after seeing them here last year.

But "realistically," Warner/Capitol Music VP of A&R Greg Sowders says, "it's for a band that's built some momentum before they get here."

The Von Bondies from Detroit were one of the buzz acts of SXSW '04. But singer/guitarist Jason Stollus points out that his group did five U.S. tours before appearing at SXSW last year.

"Ninety-nine percent of the bands who come here think they're going to get signed, and they're not," he says.

Many of the performers who play SXSW realize that their expectations should be kept in check.

"I went at it as a way to let people know I'm playing music. It's a new

thing for me to play solo under my own name," Javier Escovedo says. He is the brother of Austin music icon Alejandro Escovedo and leader of his own L.A.-based band.

Aaron Beavers, lead singer with L.A. group Shurman, says that the band's main objective in Austin was to score some radio time; it made a live appearance on Austin radio station KJLB.

Everyone's task is to sell themselves on the five minutes they get. "I he says, "Maybe we'll get exposure for our new record," which has still not been released on Vanguard.

MAKING AN IMPACT

With incredible competition for attendees' attention, indie-label operators are divided on the value of SXSW showcases.

"People get to know the label more," says David Katznelson, head of the Birdman Recording Group in San Francisco. "The more our logo and our hand names are in people's faces, the better."

Michael Krumpner, executive VP of Artemis Records in New York, brought just two acts, R&B singer Jessie Hooks and singer/songwriter Ellie Malin, to Austin.

He believes that an act should play multiple shows during the festival to maximize its exposure.

"The only way you can make an

impact is by planning as many appearances as possible," Krumpner says. "And that's no guarantee—how many parties are there?"

But, he adds, "if you hit it, the good news is, an act can spread like wildfire." Larry Hardy, whose L.A. label In The Red Records put on a showcase at the Beerland bar, isn't sure what he derived from the SXSW experience.

"I've always said there was no real point [to playing the festival]," he says. "It's a smorgasbord for A&R people, and I don't want my bands to

go somewhere else."

He also notes that his biggest new act, the Ponys, suffered because the small venue reached capacity at their set time.

"Two of the biggest writers couldn't get in," he says.

NIGHTMARE SCENARIO

The annual influx of SXSW bands has Austin's nightclub capacity to the limit.

"What we have to do is find enough venues to accommodate all of the peo-

ple who are going to come down here," SXSW managing director Roland Swenson says. "It's a function of making sure you have enough space."

Some labels are forced to meet their acts in spaces that are less than ideal for their music.

A case in point was Welk Music Group's March 18 showcase, which featured newly signed Sugar Hill artist Aaron Moore and the Vanguard's breakthrough act Mandy Smith.

The artists played at Coyote Ugly, a Sixth Street bar. A stage was jury-rigged there a day before the show, the venue's overzealous power blew out frequently during the showcase and the club's female bartenders danced on the bar during the sets.

"By trying to expand the festival, it seems they're throwing music into any square footage they can get their hands on," Sugar Hill GM Bev Paul says with barely restrained anger. "Any value to us of doing a showcase at South by Southwest was totally blown."

Madjack Records artist Rob Jungklas, who played a set of his dark, intimate music in the same club the following night, seconds Paul's sentiments.

Jungklas says drily, "Nothing like singing about the vagaries of fate and the wrath of God to balance out girls in wet T-shirts dancing to Def Leppard."



ROB JUNGKLAS, PLAYED IN THE UNLIKELY SETTING OF COYOTE UGLY

MSN

Continued from page 5

"They have some significant features that the other [download] services don't have," says Brad Lahr, head of Santa Monica, Calif.-based Kufala Music.

The attending label representatives had to sign nondisclosure agreements before viewing the demonstration, but Lahr adds, "It's not that genius, but they've done a smart collaboration with some of the other services they have."

"Microsoft has integrated the download service into every sort of logical

aspect of their variety of different services, which is very important to its success," another indie-label head says.

Microsoft is stressing the ease of consumer use of its system, but sources say it is no easier to use than existing offerings.

"They seem to be implying it's a big step forward in helping people find content, and I didn't see that," says one attending label exec, who asked to remain anonymous.

However, label executives say MSN's entry into the legal-download arena could clearly be a big win for its digital sales.

"Obviously, Microsoft is in the traffic business, and presumably they'll bring traffic to my artists, some of whom clearly can't be found at con-

ventional retail," says Mark Kates, head of Boston-based Penway Recordings.

MULTI-PURPOSE SNEAK PEEK

Microsoft has revealed few details of its service; therefore, the event had several purposes: to sign up labels for the service, to gather feedback while it is still in the pre-beta stage and to create anticipation for the product.

"Generally, we just wanted people to get excited that they're going to have other opportunities out there," says Christine Andrews, MSN product manager.

MSN has been meeting with major labels about the new system for several months. According to a source, negotiations with the majors are in the final stages.

The new service will work in conjunction with other legal download entities already offered through Microsoft's Windows operating system, such as Napster.

Additionally, MSN Music Service will be compatible with most portable players, including Dell DJ and Microsoft's own Portable Media Center, which bows later this year. The exception is Apple's iPod.

MSN plans to launch Music Service with between 700,000 and 1 million titles from all musical genres.

Initially, the downloads will be available à la carte, but MSN is examining other delivery plans. MSN has not divulged its pricing plan for individual downloads.

Sources say it's unlikely that

MSN would make money through the sale of music. Instead, it will profit from offering consumers premium services in conjunction with the music service.

"Microsoft has a new search service coming that will be competitive with Yahoo and Google. It's clear that a large number of searches today are for music," a source says. "The company that will do so well is the one where people can search and then connect right to where you want to go and then can act on that."

The service will debut in the United States. MSN declined to comment on availability outside the States.

For the latest breaking news, go to billboard.biz.

'When You're Facing The Unknown, It's Like Taking A Bungee Jump'

BY MICHAEL PAOLETTA

Blondie has been making music since 1974. In that time, the band has covered much musical terrain, from punk, new wave and disco to rap, reggae and pop.

Along the way, Blondie released seven studio albums and numerous singles, including "Heart of Glass," "Call Me," "The Tide Is High" and "Rapture," all of which went to No. 1 on The Billboard Hot 100. In addition, there have been numerous best-of collections and remix sets. Also figuring into the mix are four solo albums from Blondie frontwoman Debbie Harry.

Through the years, Harry has also collaborated with the Jazz Passengers and Blow-Up, among others. And Harry has appeared in the films "Union City" and "The Fluffer."

Grammy- and Academy Award-winning producer Giorgio Moroder, who helmed "Call Me," attributes the group's longevity to Harry's talents. "It's her," he says. "She has a great voice, and she is the perfect frontperson."

"Plus," he adds, "the current lineup includes the band's core members. They may have disappeared for a while, but they are back." Indeed, on April 6, Blondie—guitarist Chris Stein, drummer Clem Burke, keyboardist Jimmy Destri and singer Harry—returns with "The Curse of Blondie," the group's first studio album in five years.

The core members had previously regrouped for the 1999 release "No Exit" on the Beyond label; Chrystal had released all previous Blondie albums.

"The Curse of Blondie" marks the group's new North American label association with Sanctuary. The act is signed to Sony internationally.

On the eve of the new release, Harry spoke with *Billboard*.

Q: The new album is fresh and new. How does an act like Blondie maintain that freshness?

A: All of our records are a group effort. Each person's style and frame of mind comes through. This is particularly true on the new record. I think it's because "No Exit" was us getting our feet wet again. Now, they're completely wet.

Q: "Shakedown," which opens the new album, spotlights your unique rapping style. Does rhyming come easy to you?

A: It wasn't spontaneous or anything. It took some time for me to write the rap. Fitting the words into the arrangement was somewhat difficult. I didn't polish it. But I did work out the lines and the rhymes.

Q: Was this the same way "Rapture" came about?

A: Yeah. I fleshed out "the man from Mars" bit, which was Chris' idea. "Rapture" was definitely more spontaneous than "Shakedown." I was writing the lyrics in the studio as I was recording it. Chris had supplied me with several lines, and I expanded on those ideas.

Q: At the time, did you think that "Rapture" would be such a groundbreaking song for pop music, Blondie and hip-hop?

A: No. I thought people would laugh at us for doing it so white-bread. But it was groundbreaking, and it opened the door for other artists. I feel very honored to be a part of that.

The song also broke ground in a way that many people don't talk about much: Back in those days, hip-hop and rap music was done to scratching and to tracks lifted off of other artists' songs. "Rapture" was the first rap song to have original music.

Q: When you think back to yesterday's hip-hop, and when you listen to today's hip-hop, what goes through your mind?

A: There was good and bad hip-hop then, and there is good and bad hip-hop now. It's come a long way; it's much more sophisti-



The Last Word



A Q&A With Debbie Harry

Blondie Album Releases

Year	Title (Label)	Chart Peak
1999	"No Exit" (Beyond)	18
1982	"The Hunter" (Chrystal)	33
1980	"Automania" (Chrystal)	7
1979	"Eat to the Beat" (Chrystal)	17
1978	"Parallels" (Chrystal)	6
1978	"Racist Letters" (Chrystal)	72
1977	"Blondie" (Chrystal)	—

Debbie Harry Album Releases

Year	Title (Label)	Chart Peak
1993	"Debravation" (Sirsi/Reprise—as Deborah Harry)	—
1989	"Def, Dumb & Blonde" (Sirsi/Reprise—as Deborah Harry)	123
1986	"Rockin'" (Geffen)	97
1981	"KooKoo" (Chrystal)	25

cated. It's an elegant kind of folk music.

Q: Does today's rock music also excite you?

A: Sure. A good song is a good song. A good band is a good band. It's a shame about the record industry; though, with all the [illegal] downloading.

Q: You've been very outspoken on this topic. What are your thoughts today about downloading?

A: First, most everybody is pretty outspoken about it. We're all pretty screwed by it. It's like getting fired from your job at the office. This is my future income. What else have I got? It's what I do.

Q: Do you see something like Apple's iTunes Music Store as the savior, or does more work need to be done?

A: The iTunes store is really good. But I'm not sure if it's the only or the best solution. In a way, the big labels, by making CDs so expensive, caused [illegal downloading] to happen.

We've been thinking of having CDs become part of a concert ticket price, whereby you'd go to a show and get the CD as part of the ticket price. It's one way to have control of the situation, control of your product and also deliver artwork. This way, it has integrity and personality—unlike a download.

Q: What attracted you to the Sanctuary label?

A: I liked the fact that it is an independent label and that it also has a publishing division. For an act like Blondie, independents are the way to go.

Q: When it comes to a new Blondie track, do radio programmers think, "Oh, this will be good for classic rock" or "This will work at top 40"?

A: Both—and then some. Any artist that has a history is usually looked at first by the classic stations. Of course, it really depends on the singer. I mean, look at Cher. She keeps coming back with these monster singles that get played on several formats.

Q: Giorgio Moroder remixed the new album's lead single, "Good Boys." You have always embraced remixes. What is it about the process that appeals to you?

A: Remixers reduce everything. It's like the old saying, beauty is in the eye of the beholder. We all look at or listen to the same thing, but each of us will focus on something a little bit differently. To be a good remixer, you need to be a good listener. You must know what elements need to be in the mix.

Q: You have always exuded a sexy image, provocative yet mysterious. Today, for many artists, mystery is teased out the window. Is there something to be said for mystery?

A: The extreme sort of exploitation—that in-your-face kind of personality or style or presentation—is what's the best of today. Maybe it's more in tune to the artist's personality. Perhaps I'm old-fashioned in that respect. That said, I do like both styles. I like the extremes. If someone is cool and kinky and hot and a little bit dirty and funny, I love it.

Q: Of all the Blondie albums, which one still speaks to you the most today?

A: It would be one of the first three. Those were exciting times. I don't think the records are as all that accomplished, but the excitement we felt in doing them—the writing and the lives we were living at that time—still comes through.

Q: What do you most miss about those times?

A: I was learning something new every day. I was standing on very shaky ground, and that was kind of thrilling. Today, it's not quite the same. I know more what I'm doing. I still enjoy it. But when we're facing the unknown, it's like taking a bungee jump, like leaping into the unknown. Your adrenaline flies.

Grey Goose
L'Orange
Cosmopolitan

3 parts Grey Goose® L'Orange
1/2 part Cointreau®/Grand Marnier®
Splash of cranberry juice
A squeeze of fresh lime
Garnish with lime peel

To make the best
Cosmopolitan in the world,
start with Grey Goose L'Orange.

In a blind taste test, the Beverage Testing Institute of Chicago sampled seven Cosmopolitans, each made with a recipe of Cointreau®, cranberry juice and the leading premium and ultra-premium vodkas. After careful consideration, all judges chose the Cosmopolitan made with Grey Goose L'Orange, the best tasting vodka in the world with a whisper of orange. L'Orange is a blend of choice grains and naturally filtered mineral water infused with the sweetness of succulent oranges.

Rank	Vodka Cosmopolitans
1st	Grey Goose® L'Orange <i>"Aromatic citrus nose. Lush, smooth mouth-feel. Robust, natural orange flavors... Long evolving finish. Very refreshing and highly drinkable."</i>
2nd	Grey Goose Vodka
3rd	Belvedere
4th	Ketel One
5th	Stolichnaya Gold
6th	Absolut
7th	Absolut Mandarin



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